

Cherock Out of Krupa's Band in Huff

New York—Roy Eldridge moved to Gene Krupa's band as a full-time member of the brass section—not as a specialty artist—when

'Little Jazz' At Cafe Rouge



New York—Roy (Little Jazz) Eldridge became a member of Gene Krupa's orchestra recently, and here he is shown in action with the skin-pounding leader. The spot is the Cafe Rouge of Hotel Pennsylvania, in Manhattan. Eldridge, with five years yet to go with Joe Glaser in a 7-year contract, bought the contract for \$1,000 flat cash. He is being featured as a specialty act as well as holding down a regular chair in the Krupa brass section since he replaced Shorty Cherock only the other day. It's one of the toughest trumpet sections in the business. Pic by Ray Levitt.

Shorty Cherock left the Krupa band five nights after its opening at Hotel Pennsylvania.

Cherock, who did most of the hot for Krupa on trumpet, left after an argument with Frank Verniere, Gene's manager. No blows were struck. The explosion came after several minor tiffs between Cherock, who recently was married, and Verniere.

Shorty had been out of the band only a few days when he received a call from Tommy Dorsey. He joined Tommy's band in place of Ray Linn ten days ago on a one-nighter at Chapel Hill, N. C.

Eldridge was originally hired by Krupa to do special acts with the band, a la Cootie Williams with Benny Goodman, but with Cherock's leaving he took a seat with the brass. No other changes in the band are contemplated, Krupa said. With Cherock out, the band still has four trumpets.

Crosby Band Back to N.Y.

New York—After an absence of more than 15 months, during which time the band worked in Chicago and on the west coast, Bob Crosby and his Dixie gang return to Manhattan in June or early July for a run at the Strand Theater.

Exact date of the Crosby gang's return hasn't been set for sure, but it will be within the next four or five weeks, according to Harry Mayer, Warner Brothers' booker. While in N. Y. the band will make a batch of records for Decca.

Ex-Don Redman Sideman Heads Army Camp Band

Proving Ground, Ill.—The all-Asia jump band at the Savannah Ordnance Depot here is headed by ex-Don Redman sideman, Wilbert Osborne, and includes Herman Evans, Cliff Blanchett (ex-Armstrong), Emmet Patton, and Charlie Freeman.

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VOL. 8, NO. 10 CHICAGO, MAY 15, 1941 15 CENTS

'You're Not Employers' Judge Tells Leaders

Chicago—In the opinion of federal judge Charles E. Woodward, band leaders are not employers under the internal revenue laws, and they are not responsible for payment of the social security taxes of their sidemen.

The opinion was handed down on the Griff Williams test case, in which band leader Williams, with the support of the AFM and its special counsel, Samuel Ansell, sued the U. S. government for \$536 in social security taxes which he had paid in 1938.

"Taxes assessed against the plaintiff were erroneously and illegally assessed," said Judge Woodward. "Judgment should be entered for the plaintiff in the sum of \$536.04, with interest."

The decision will stand as precedent in all future disputes as to who is responsible for paying the government the social security tax. It will be the band buyer's responsibility to deduct the one per cent social security tax from the musicians' pay and forward it to the government's Internal Revenue Dept.

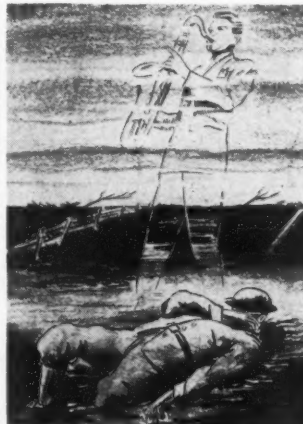
However, since the AFM had in-

structed its band leader members during the past five years not to assume the responsibility, most musicians—except those for whom hotel, ballroom, and nitery operators had been paying the tax—are without social security tax credits to date.

Government attorneys said they would appeal Judge Woodward's decision.

Bombs Ruin London Decca Head's Home, Firm's Offices

New York—It has just been learned that E. R. Lewis, general manager of the Decca Record Co., Ltd. in London, and his wife, narrowly escaped death in a recent Nazi air raid when a bomb demolished their home. The Lewises were in the dining room of the house when it was struck. The room was the only one which did not completely collapse. Both Lewis and his wife escaped unhurt. A few weeks earlier the Decca office in the heart of London was destroyed.



London Musicians Killed by Bombs

London—Jock Purvis, prominent bassist here who worked with Jack Harris' band, was "killed at his post" as a member of the R.A.F. recently. Also killed by a German bomb was Dave Williams, well known Negro saxist who worked at the Cotton Club here.

Hammond, Shaw Lead Fight to Help Bridges

New York—Throwing his support into the movement which is fighting the American government's effort to deport Harry Bridges, John Hammond, jazz authority now affiliated with Columbia Recording Corp., recently formed a "Citizen's Committee for Harry Bridges" in conjunction with Orson Welles and Prof. F. O. Matthiessen of Harvard.

"Can't Try Him Twice"

According to the committee, educators, writers, actors, musicians, clergymen and others are behind them in their efforts. In their letter of invitation to sponsors, Hammond, Welles and Matthiessen declared:

"Mr. Bridges is now on trial in a second deportation hearing, the only man in the United States ever to be tried twice in this manner. On the pretext of a new law passed after an exhaustive hearing and

acquittal by Dean James M. Landis, he is being tried anew on essentially the same charge.

"... We join in an attempt to inform public opinion as to the realities behind Mr. Bridges' second trial, which we consider an attack on all organized labor, on the rights of minorities and a focal point of the entire current attack on civil liberties."

Artie Shaw Sympathizes

Associates of Hammond pointed out that the Columbia factory in Los Angeles was tied up by a strike of employees seeking higher wages at the time Hammond, a Columbia recording official and talent scout, formed the committee with Welles and the Harvard English prof. Artie Shaw also was reported to have sent U. S. atty-general Robert Jackson a telegram petitioning that Bridges, said to be a Communist and labor radical, be acquitted of charges.

\$40,000 for Former Pageboy

New York—Ted Steele, who two years ago was a pageboy for NBC, fresh out of a Hartford high school, will earn more than \$40,000 in 1941 as one of NBC's featured entertainers.

Steele is only 23, but he is being featured Monday, Tuesday and Wednesday nights on his own program over the network in addition to a longer show which has tentatively been titled *Young Man With a Band*. Steele is an announcer, emcee, singer and musician, being especially talented on the novachord. His recent novachord album (of Duke Ellington compositions) is one of Decca's best sellers.

MCA Charged With Booking Under Scale

Los Angeles—Charges that a number of MCA band engagements were booked under scale have been sent to the AFM's International Board by Local 47's Board of Directors.

Ask for Explanation

A resolution protested these alleged under-scale bookings and asking that "MCA be caused to submit reasons why their Federation booking license should not be revoked by the AFM."

The information on which the Local 47 case is based was gathered by Si Burch, assistant-to-the-president, acting on original information received from R. P. Hedges, secretary of San Bernardino's Local 167, to the effect that Local 47 members had worked engagements in his territory under MCA bookings which, Hedges reported, were below scale.

MCA Head Noncommittal

Larry Barnet, head of the band department of MCA's Los Angeles office, said he knew nothing of the charges and therefore could make no comment.

The specific dates named in the charges were March 1, Local 47 jurisdiction; March 13, 14, 15, 16, San Bernardino jurisdiction; Feb. 21, 22, 23, San Diego jurisdiction. Names of bands were not revealed.

On the Cover

Chicago—When the director of the County Hospital Blood Bank sent out a call for donors for blood to be sent to air raid victims and wounded Tommies in England, the Del Courtney band responded en masse. Dr. Elizabeth Schirmer is shown extracting a pint of Courtney's blood as some of his boys (note the bandaged arms) look on. Left to right are Dick Dildine, Charlie Broad, Frank Tabb, Woody Nelson, Bob Halley, Jack Milton, Bob Moonan, Joe Martin, Gene O'Donnel, and Ken Robinson. The band is set indefinitely at the Stevens Hotel here.

Basie Hiring Ex-Convict As Arranger

New York—When Clinton P. Brewer is paroled late this month from the New Jersey State Prison at Trenton he'll leave his cell, after serving 19 years, with a job waiting for him in Count Basie's band.

Brewer was convicted nearly two decades ago for slaying his wife. In prison he studied music. In recent years he became proficient as an arranger. One of his original tunes, *Stampede in G-Minor*, recently was recorded by the Basie band on Okeh 5987.

Basie for several years has encouraged Brewer, who was merely "number 7025" at the prison. The parole is slated to be granted by Gov. Charles Edison of New Jersey. Basie will hire Brewer as an arranger upon Brewer's release.

'Basin Street' Producer Goes

New York—Uncle Sam called, and Joe Thompson answered. Known by hundreds of musicians for producing the Chamber Music Society of Lower Basin Street NBC program, as well as all of Fred Waring's broadcasts for Chesterfield, Thompson went to camp April 28.

Jack Meakin, who recently joined NBC as a producer, takes over as producer of the *Basin Street* program. Meakin is a former band leader and the husband of Patty Norman, vocalist.



Four Music Men and Maria Kramer gather round a bunch of roses on a table at the Hotel Lincoln. At left is Artie Shaw, still in New York where he may work out a deal with WOR and the Mutual net to head its music department. Next to Artie is Harry James, whose band (now with fiddles in it) is working a two-months date in Mrs. Kramer's Lincoln hotel. On Mrs. Kramer's left is Benny Goodman, looking healthy and sharp, and at right is Blue Barron, the sweet band leader. It's a *Standard Flashlight* pic.

Mutual and ASCAP Call Off the Feud

New York—ASCAP officials turned their attentions toward NBC and CBS last week after Mutual network execs awaited acceptances from member stations throughout the nation. Mutual and ASCAP came to an agreement early the morning of May 1, with two alternative proposals accepted, either of which, once it is okayed by Mutual network affiliates, will see ASCAP-controlled music back on the air.

It was believed that a "blanket license" would put Mutual stations back on the air with ASCAP music, chiefly because of the simplicity of bookkeeping. A "per program" system of payment for use of ASCAP music, however, also was being considered.

The climax to the long music war, so far as the Mutual web was concerned, came when Fred Weber and Alfred J. McCosker of Mutual came to an agreement with John G. Paine and E. C. Mills, representing the Society. Acting immediately, copies of the peace pact were mailed to 175 Mutual stations. Stations which already have approved the settlement include WOR and WGN, New York and Chicago key MBS stations, and KHJ, WIP, WHK-WCLE, WGR, WCAE, WFB and the Don Lee (California) chain.

With ASCAP execs, Paine and Mills among them, now turning their attentions to NBC and CBS, it appeared likely that a fight to the finish was in the offing. Neither of the latter two chains has shown any friendly inclination to "get it over with," but observers in New

York agree the end is in sight. By Signing with ASCAP Mutual scored a "beat" on the larger, privately owned nets. In New York and Chicago the results started an immediate rebirth of activity among publishers of music, who for several months have been seriously handicapped.

Songpluggers sprung out of nowhere, hitting the spots in New York and vicinity as in "the old days," romancing leaders with Mutual airtime, and attending band openings with all the flash and show of the period preceding the ban on ASCAP music. Two brand new orks, Art Jarrett at the Blackhawk in Chicago and Carl Hoff, at Blue Gardens in Armonk, N. Y., got the break of their lives by the MBS agreement. Both Jarrett and Hoff are broadcasting over the Mutual chain with their new bands.

Freddie Slack Goes to Coast To Organize

New York—"That's a lot of jive about me being through with boogie woogie," Freddie Slack said as he left town to seek fame and fortune in Los Angeles. "Shortly after I get to the coast and start rehearsals with my own band I'll make a series of records for Decca—all of them in that 8-to-a-bar groove."

Slack, who recently left the Will Bradley band to go out on his own, said he felt he had "more opportunity" on the coast. "Local 47 is my home local," said Freddie, "and I think I can find better musicians to work with."

Slack plans a band of eight men, not including himself. Most of his arrangements are his own, showcasing his keyboard style. While he wants to build a sort of "miniature" Lunceford-style group, Slack told *Down Beat* he'll also play a lot of "boogie stuff, too." The records he will make will be all original tunes, arranged by himself, and the band probably will be billed by Decca as "Freddie Slack's 8-Beats."

Running into snags in New York, and his family left for Los Angeles May 5. None of the musicians who rehearsed with him here made the trip. His band will be made up exclusively of L. A. musicians, he said.

This Penny is With Nichols



Boston—Have you met Penny Banks? She's the new thrush with Red Nichols' orchestra. Under the name of Penny Parker she was a star of Vincent Lopez' band a year ago. Her home is Chicago, she's small and brunette, and she sings a terrific song. Nichols and his new crew are doing all right in New England, with Frederick Brothers booking.

Helen Humes out Of Basie Band

New York—Helen Humes was slated to leave the Count Basie band at press time, and it looked as though Lena Horne might take her place. Billie Holiday also was being considered. Report had it that Miss Humes was "not commercial enough." Miss Horne, currently singing solo at Cafe Society Downtown, was recently with Charlie Barnet.

Gus Kourie Dies In New Orleans

New Orleans—Gus Kourie, local newspaperman and old time musician-pal of guys like Ray Bauduc, Nappy Lamare, Paul Mares, and Emmett Hardy, died here two weeks ago. Kourie had been an invaluable source for writers on old-time New Orleans jazz and its makers, and his passing will leave a big gap in New Orleans jazz lore.

New Band, New Outlook For Venuti

New York—With a "new outlook" and new plans for the future, Joe Venuti has been revamping his entire orchestra, including his vocal department, and shortly will start out on a summer tour set by General Amusement Corp., which is said to be the "most lucrative" the Venuti band has ever worked.

The change came about as a result of the Venuti ork's recent click in Cafe Rouge of Hotel Pennsylvania, when the band subbed for Jimmy Dorsey, whose band was doubling at the Strand Theater. Venuti's hand-lers, surprised at the success of his engagement, decided to hypo the band, musically, by adding better musicians and better arrangements. Venuti, probably the greatest violinist in jazz, who once was paid \$650 a week the year 'round as a sideman for Paul Whiteman, also is being signed to a new recording contract.

In recent weeks, before he took time out to revamp and strengthen his group, Venuti and crew had been playing theaters with the Andrews Sisters.

"I'm not sure yet just who the new men will be," Venuti told *Down Beat*. "We are auditioning and I'd rather not make any commitments on personnel until we are sure. But you can say this—my new band will be heads above anything I've had since I left Whiteman. I've got the help now that I've always needed."

Kay Starr and Don D'Arcy, singers, are out. So are two trumpeters, the drummer, and at least two saxists. One of the choice Venuti bookings coming up is Virginia Beach, Va., goal of every big-name unit in the warm summer months.



Venuti

Reunion in St. Louis after Ten Years



St. Louis—A couple of weeks ago at the Chase Hotel here a one-time trombone player bumped into an old boss of his. The old boss was Leo Reisman, the band leader, playing the Chase Club of the Chase Hotel when this picture was taken. Reisman is shown at left. The lad with the hedge on his upper lip is Jerry Colonna, the ex-Reisman sideman. Scenery at the right is Virginia Morrison, Miss St. Louis of 1940.

Dave Tough, Guarneri, Quit BG

New York—Drummer Dave Tough and pianist John Guarneri gave Benny Goodman their notice a week ago. If Benny finds replacements the two will leave the band in another week.

Both Tough and Guarneri were reported to have expressed strong desire to make a change, and

Benny was not urging them to stay with the band.

George Auld at press time was expecting his draft call momentarily, which would find Goodman in the spot of having to dig up a tenor man. In Gus Bivona's old chair in the reed section now is Jimmy Horvath, at least temporarily.

Portrait of a Happy Musician



Artie Shaw typifies man of leisure in excellent portrait taken in New York recently. Artie's ambition now is to make a series of recordings. He's the highest priced artist, next to Glenn Miller, on the Victor label. When Shaw isn't posing, arranging, practicing clarinet, he's reading—shown here. If he lines up a summer radio show, where he can be his own boss, he'll postpone his proposed trip south to find original American music.

Art Ryerson Plucking For New Hoff Crew

New York—Carl Hoff makes his New York debut with his new orchestra May 16 at the Blue Gardens in Westchester, just outside town, with Artie Ryerson in the guitar slot. Ryerson recently left the Raymond Scott band.

The complete Hoff personnel: Joe Hurd, Artie Baker and Hoff, altos; Morrie Kogan, Larry Regenburg, tenors; Sid Wenig, Freddy Woodman, Don Sprig, trumpets; Walter Mercurio, Mac Zazmar, trombones; Artie Ryerson, guitar; Vic Gerard, drums; Ray Barr, piano; Danny Gool, violin and arranger, and Jack Sadoff, bass.

Bob Haymes and Louanne Hogan will be the vocalists. Louanne is the ex-Terry Shand chirp.

Hoff's booking into the Blue Gardens was made by MCA, which is handling his band. He'll have 13 airshots a week on both Mutual and CBS. The Mutual pact with ASCAP came at a time which will give Hoff's new outfit a terrific break, similar to the break Art Jarrett is getting with his new band at Chicago's Blackhawk, which also has a Mutual wire.

GM's Opening Breaks Record At Palladium

Los Angeles—Glenn Miller's opening at the Palladium (May 2) broke all previous box-office records here. Palladium management didn't give out official figures but experienced observers estimated the total admissions as being in excess of 7,000.

The Palladium's 750 table reservations were completely sold out well in advance of the opening. Several hundred were taken by movie celebs. A big representation came from 20th Century-Fox where Miller has been working on a picture deal.

The big turn-out for the Miller opening was strictly in the cards, inasmuch as it was the band's first public appearance here but many had figured that the two college dates and the radio broadcasts played here prior to the Palladium opening might take the edge off the occasion.

Barnet Opens New Song Firm

New York—Latest leader to organize his own music publishing firm is Charlie Barnet, whose "Indigo Music Co." already has taken in more than \$4,000 on record royalties. Barnet's firm owns *The Moon is Crying for Me*, *Redskin Rumba*, *Wild Mab of the Fishpond* and other songs Barnet has recorded and popularized.

Other leaders who own or have interests in song firms here are Glenn Miller, Benny Goodman, Sammy Kaye, Gene Krupa, Raymond Scott, Mark Warnow, Jimmie Lunceford, Tommy Dorsey, Charlie Spivak and Guy Lombardo.

Without Mirrors

Cedar Grove, N. J.—Composer band leader Raymond Scott, his bassist, Mike Rubin, and his wife, Edith, are in the city. The resemblance has been noted many a time, in every place the Scott band has played. Recently at the Meadowbrook, a few nights before Scott closed, Rubin walked up to Scott, pointed at a well-dressed gent seated at a side table, and said, "Raymond, there's a guy who looks like you." "He should," Scott replied laughing. "He's Mark Warnow, my brother."

It's Roberta



Salt Lake City, Utah—One of the more picturesque scenes in the band business out here and probably anywhere is—just—"Roberta." She sings with the Buddy Maleville outfit, now playing the Empire Room of the Hotel Utah, with four CBS show per week. Roberta appeared at the Frisco World's Fair as a star of the "Golden Days of '40" show.

Lombardo Keeps His Radio Show; Sues Tailor for \$7,000

New York—Guy Lombardo filed suit in New York Supreme Court a couple of weeks ago against his tailor, Mal Rutt, claiming Rutt had failed to repay a \$7,000 loan made him by Guy's wife in January of 1939. Only \$701 interest money had been paid, Lombardo charged.

The loan originally was made by Mrs. Lombardo, but she later turned it over to her band-leading husband. Happier news for Lombardo, at the time he filed his suit, was the news that Lady Esther had renewed his radio program for an additional 13 weeks. An agency handling the show at first failed to pick up the option, but a few weeks later as deadline approached, came through and renewed the band. So Guy and his band are still on the air for Esther cosmetics.

Shribman Signs Powell

Boston—Teddy Powell has just signed a personal management contract with the Shribman office here.

Benny Open

New York—Charlie Barnet, in one of the over Madis and see his

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Benny, Barnet, Clinton to Open Gigantic Dance Palace

New York—Three great dance bands—Benny Goodman, Charlie Barnet and Larry Clinton—playing for 5,000 dancers in one of the largest and most lavish settings ever designed. That's the dream of Monte Proser, who on May 30 will take over Madison Square Garden and see his dream come true.

Proser, until a year ago an almost unknown night club operator, expects to "revolutionize the dance business with his huge dansant, which he'll operate all summer with the biggest name bands (three at a time) alternating. A brilliant "sky" 30,000 square feet in size, of blue silk net, will be hung as a canopy below the Garden's massive rafters. Huge palm trees will surround the 15,000-square foot dance floor. Four thousand spectators will be accommodated in addition to 5,000 dancers.

Milt Pickman is Manager

Proser, who also operates the Copacabana and Beachcomber nightclubs, has taken on Milt Pickman, Larry Clinton's personal manager, as director of the enterprise. Cost of redecorating the Garden is \$100,000. The rental cost alone is \$12,000 a week. Buying name bands in groups of three is one of the smaller expenditures in the gargantuan undertaking.

There'll be a splashing 80-foot waterfall, too. Proser and Pickman figure that the combined brass sections from the Goodman, Barnet and Clinton bands will be able to overcome the noise of the water as it falls into a pool near the dance floor.

A month before the scheduled opening of the "dance carnival," as it will be known, theater men in New York were loudly protesting. Several theater execs were especially vituperative concerning the band leaders who play the spot. It will mean tough competition to such houses as the Strand and Paramount, where for several years name bands have been featured on stages.

Bookers Going Crazy!

Goodman, Barnet and Clinton, it was revealed, are being paid from 25 to 45 per cent less to

Dorsey Golfers Challenge All

New York—With a lot of confidence, even cockiness, three of Jimmy Dorsey's men and Dorsey himself last week announced they were ready to "take on all comers" in a golf match with other leaders and/or musicians who think they can outshoot them.

The Dorsey team includes Nate Kazebier, Jimmy Campbell, Jack Ryan and Dorsey himself, who shoots in the low 80's. With the band now on tour, they challenge anyone in the trade in cities where they will be playing.

They'll Make Madison Square Garden A Gigantic Dance Hall



New York—Monte Proser, nitery op, at left, will make history May 30 when he opens Madison Square Garden as a huge summer dance hall with Benny Goodman, Charlie Barnet and Larry Clinton beating out the music. Shown with Proser are Mr. and Mrs. Charles Miller of MCA and (far right) Milton Pickman, who is Proser's general manager of the Garden. The Garden's overhead is \$12,000 a week for rental alone. If the venture is successful similar spots will be opened in other cities throughout the nation. Pic by Ray Levitt.

Two Years in Prison for Blue Steele

Atlanta, Ga. — A federal judge last month sentenced Blue Steele, once a well known band leader, to two years in the U. S. penitentiary in Atlanta after Steele was found guilty of assaulting a federal officer.

Steele, famous for his ability to get in and out of brawls and fights, was brought here from Mexico City, where he was leading a band in a nitery. One of the old-time leaders, Steele was deported by the Mexican government, and flown to Texas in government custody. Upon his arrival in the States, Steele was seized by federal investigators, who moved him to Georgia to stand trial for the assault, an old charge. Members of his ork scattered after their leader was sentenced.



TRUMPET MEN will argue for hours about their favorite "hot" stylists but there are mighty few who don't agree that Charlie Spivak is the number one lead man of all time. Whenever a bandleader wants to say the utmost about a first trumpet man it's generally, "He plays a lot like Charlie Spivak!"

Being an authority on brass instruments Charlie, as expected, has developed a brass team in his new band that is admired by horn men from coast to coast. It blends beautifully, has faultless precision and achieves a range of dynamic effects both unusual and effective.

Seeking for perfection, Charlie and his boys joined the host of name bands whose brass sections are completely Bach equipped. They chose Bachs for their tone, solidity, and power, for their ease of blowing and for a lot of other things that one "feels" in a brass instrument but can't describe.

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Mirrors

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They Broke it Up at Carnegie Hall



New York—Will Bradley, Henry Levine, Bunny Berigan, Charlie Shavers, Buck Clayton, with face hidden by bell of his horn, and Maxie Kaminsky, all shown, took the stage at Carnegie Hall at the close of the recent Cafe Society concert and "broke it up," with Count Basie and other outsiders, after the formal program had been concluded. Here they are pictured jamming the blues. Their spontaneous appearance was acclaimed by critics as more interesting and exciting than the actual program. Pic by Libson-Ehrenberg.

Saxist Weds Press Agent

New York—Members of Raymond Scott's band, including Scott himself, were "knocked out" the morning of April 29 when they learned that two members of the band had "upped and got hitched" without anyone expecting it.

Benny Legasse, first chair altoist, is the bridegroom. He married Susan Spratt, blonde and beautiful press agent for the Scott outfit. The ceremony took place only a couple of days after the Scott band left the Meadowbrook and took to the road on one-nighters. The bride has often been tagged "the world's prettiest press agent."

Niter Concert at Carnegie Dull but Grosses \$3,000

(A Review by Dave Dexter, Jr.)

New York—Cafe Society's recent concert at Carnegie Hall was an artistic failure. Not until Count Basie and a group of "outsiders" paraded onto the platform at the concert's close was there any semblance of spontaneity and warmth. Not until Basie began beating out *One O'Clock Jump* with Bunny Berigan, Will Bradley, other nightly form, out-mugged her rival Miss Horne. Looking unhealthily fat in a white gown which attracted as much attention as her pianistics, Miss Scott's

(Modulate to Page 23)

Selection of Music Poor

The Cafe Society artists paraded across the huge platform for two hours, playing exactly the same music they play nightly at the two C. S. niteries. Pete Johnson, Albert Ammons, Helena Horne, Kenneth Spencer, John Kirby's band, Art Tatum, Hazel Scott, Red Allen's band, Eddie South and "ensemble" of guitar, bass and drums—all followed one another, parade fashion. There was no new material. And the inclusion of singer Spencer, as well as the selection of tunes by South, Allen and Kirby, remained a mystery. Few of the audience were familiar with the music. They had come to hear boogie woogie piano and raw jazz.

Leonard Liebman was adequate as emcee. And Miss Scott, true to

The Lost Patrol



New York—The evacuation from Dunkirk was nothing compared to the flow of refugees from the local MCA office. Pictured here is a group of hardy MCA survivors who managed to make their way to foreign shores safely. Rear, left to right, are Lou Mindling, Mannie Sacks and Willard Alexander. Front, Lou Wolfson and Irving Lazar. Alexander, Wolfson and Lazar are now with Wm. Morris, Mindling is with Columbia Artists, Inc., and Sacks with Columbia Record Corp. Down Beat Photo.

Barnet Band's Lineup Solid; Quintones In

New York—With the Quintones set as vocal fixtures in the Charlie Barnet band, Charlie's recent personnel troubles appeared over as he prepared to go into Monte Perry's Madison Square Garden. The Quintones comprise Patti Morgan, Al Lane, Murray and Irving Deutsch, and Lloyd Hundling, who recently quit Babe Russin's band as vocalist and trumpeter.

Barnet's band, now in Chicago, four sides for Bluebird a few days ago, titles including *Little Boy* and *Ponce de Leon*, two Horne Henderson originals, and two popular songs, *You Talk Too Much* and *Consider Yourself Kissed*.

Tommy Reo joined Barnet on trombone, making the slyphon section four strong with For Leary on bass trombone, T. C. (Spud) Murphy and Bill Robertson. The Murphy here is not to be confused with Spud Murphy, the arranger now with Art Jarrett in Chicago.

Personnel of the Barnet band in addition to the Quintones are trombones, now stacks up with Conn Humphries, Leo White, Jimmy Lamare and Kurt Bloome on saxes, Lyman Vunk, Bob Price, Charlie Zimmerman and Bernie Privin, trumpets; Bill Miller, piano; Bus Etri, guitar; Phil Stephens, bass, and Cliff Leeman, drums. Henderson, Bill Moore and Franklin Marks are staff arrangers. Barnet has been playing soprano sax more and more of late, using it almost all the time on ballads. Privin is doing all the solo trumpeting.

Jack Egan New Alvino Ray Mgr.

New York—Jack Egan is the latest member of Tommy Dorsey's band to take the gangplank walk. A combination press agent—and coin-machine relations man for Tommy for several years, Egan last week went with Alvino Ray's band as manager.

When he wasn't busy with Dorsey, Egan battled out a gossip column for *Down Beat*. He'll continue to peck the Underwood in his new position with the Ray band and the King Sisters, who are currently featured on Broadway at the Paramount Theater.

Vaughn Monroe Gets Four Para Weeks

New York—Instead of a two weeks date at the Paramount theater here starting May 21 as originally scheduled, the Vaughn Monroe, probably with a fifth sax added, gets four weeks at the theater opening June 4. Monroe is Victor Records' "Band of the Month" for May, meaning that the discomany's heaviest promotion efforts are going into Vaughn's band this month.

Wilson Meyers Has Band in Hartford

New York—Wilson Meyers, old-time bass man, is playing at Kid Kaplan's Cafe in Hartford with a quartet which also includes Arthur (Pye) Russell, guitar; Bob Mosely, piano, and Paul Jordan, fiddle. Meyers is best known for his recordings with Sidney Bechet.

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What Are the Chances For All the Sidemen Now Starting Bands?

NEVER BEFORE IN the history of show business have so many new dance orchestras been organized as in the past few weeks. The all-time high mark was reached in April when such men as Vido Musso, Santo Pecora, Dave Matthews, Carl Hoff, Ray Conniff, Ted Steele, Harold Mooney, Art Jarrett, Charlie Teagarden, Freddie Slack and Don Pedro announced they were organizing.

All of them are fairly well known in the trade. Hoff and Jarrett have had bands before and are not strangers to the public. The others are starting from scratch. Even though they are highly regarded by fellow musicians, Joe College and the thousands of kids who make or break a band today will have to become more acquainted before they'll shell out the buck or so it takes to see them work in person.

Hungry Bookers Come In

Why are so many sidemen pulling out of name bands to form bands of their own?

The formulae are all the same. Friends of the sideman tell him he's a terrific musician. A hungry



Model Boy Friend, as chosen by these and other lovely Conover models in New York, is Ted Steele. He's the former NBC page boy who now fronts his own band. Ted recently recorded a whole album of Ellington tunes for Decca. That's a date book the gals gave him. Patricia Garfield puts her phone number in it as Betty Thompson (back), Mary Jane French, and Shirl Thomas wait their turn.

booker points out how he can obtain bookings. That's all. It sounds good. If a recording contract can be landed, it sounds better.

The booker routes a few one-nighters—maybe at \$300. The money isn't much, it will hardly start the new leader in buying

'Bee Band' Buzzes Into Jersey Spot

New York—Lew Gray, who once led orks for Earl Carroll, brought his 14-piece combo to the Rustic Cabin at Englewood Cliffs, N. J., May 4 for an 18-day engagement. Personnel includes Jack Knight, piano; Jeff Inman, drums; Al Raymond, bass; Charlie Currao, guitar; Al Chesner, Zip Zantay, tenor saxes; Sam Guttenberg, alto; Mark Pascoe, trombone; Irwin Landau, Hy Lipshitz, trumpets; Nat Katz, Ben Maenza, Lester Vidoms, fiddles; Milt Raymond, accordion, and Dale Belmont, Dick Laurence and Gladys Lane, vocals. Jimmie Snyder and Al Friedman are doing the arranging.

Feature of the band is the "translation into music of the sound of bees," Gray explains. All the arrangements begin and end with a buzzing sound. Gray's band when it isn't imitating a hive of bees breaks down into several small groups, a sax sextet, a vibe trio, and strolling trio and a swing sextet made up of piano, bass, drums, accordion, trombone and clary.

can hardly be classed with the younger mob, for Hoff has "ins" with big men, he has an excellent reputation, and more important, money to carry him along over the rough stretches. But musicians of the Slack-Musso-Conniff class are shooting at 1000-to-1 odds in starting out on their own. Yet it doesn't faze them.

Gene Krupa is probably the most successful sideman who has turned leader. But he left Goodman three years ago, before the field was overcrowded, and got a good start. Many another sideman, although playing top spots, recording and apparently big successes, are in debt. It is only a matter of time when they'll fold, and go back as sidemen to the really successful bands led by the Dorseys, Miller, Goodman, Kyser and others.

How They Snare 'Em

"We take a young guy with a new band," one booker describes the 1941 plan, "and shoot him out in the sticks on one-nighters to (Modulate to Page 23)

1000-to-1 Odds!

A leader with Hoff's background

Ray McKinley's Kid Sis Chirps . . .



Down in Texas there's a band headed by one Sandy Sandifer. Sandy, shown at left tooting a rangy coach horn, is the bandmaster at Texas Wesleyan College, Ft. Worth, and they say that band really jumps. But the comely miss in front of the mike is Ray McKinley's sister, Hilda, who sings with the band. Looks just like her big brother. Others visible in the shot are reed men Leon Brecken, Walter Hopper and Charles McClelland, and bassist Blythe Harrison. Don Lloyd was the shutter-hack on this one.

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JACK STERN, Bass player with **EARL MELLE**. 9-1-40

LYLE SPEER, Bass Player with **GEORGE DUFFY**. 10-15-40

BIDDY BASTIEN (Right) Bass Player with **GENE KRUPA** (Left). 2-16-41

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APRIL 1, 1941

Gal Behind the Band

★ Margie Gibson ★

Girl arrangers are scarce in this business, but a little Hindu who weighs 98 pounds and is a couple of inches under five feet tall has come out of nowhere in the last few months as a result of her arrangements featured by Benny Goodman and his band.

Her name is Margie Gibson, and with Goodman she is best known for her original compositions *Let the Door Knob Hitch* and *Take It*, which Benny recorded, and such pops as *Amapola*, *Yours*, *Estrellita*, *Au Reet* and *I'll Forget*. "I'm still learning," she says. "Everything I write is an experiment." Judging by her success, she knows how to gamble.

Born March 29, 1917, in Baltimore, Margie was moved by her parents to Asbury Park, N. J., two weeks later. Her parents are Hindus, hailing from Calcutta originally. Margie is an only child. The payoff is—neither of her parents is musical and no one knows how she "inherited" her talents!

Started Piano at 5

At 5 Margie started the study of piano under the guidance of Madeline Harris in Asbury Park. The teacher was a better theory and harmony instructor than a pianist, Margie says, and so she progressed rapidly along the paths toward an arranger's career. When she was 18 she met Bill Grey, a promising young arranger himself. With his help Margie progressed faster. They still work together today.

After meeting Grey, Asbury Park couldn't hold Miss Gibson,

so she moved to New York to study with him. In order to eat and pay rent she modeled for the N. Y. Art League and other organizations. Finally, about a year ago, she sold her very first arrangement (*It's a Wonderful World*) for Coleman Hawkins' big band, which later disbanded. A few days later she connected with Harry James, doing *Answer Man* and *Come and Get It*.

Word got around fast. For a time Margie helped Horace Henderson, whose band also folded later, and after friends urged her, she got up nerve enough to break into a Benny Goodman rehearsal to show him *Door Knob* and *Take It*. Benny bought them right off. He's been buying them just as fast ever since.

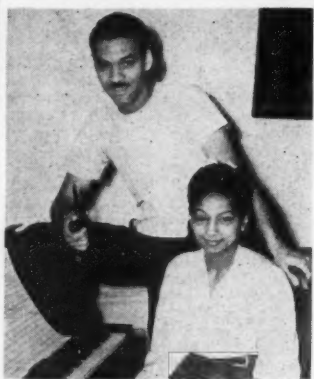
Mundy Her Favorite

Other Gibson jobs were *Beau Brummel* for Count Basie, *Benny Sent Me* for Jimmie Lunceford, and *Take It* and *Door Knob* for Ella Fitzgerald. The *Benny Sent Me* title was taken from a cartoon in a recent *Down Beat*.

Jimmy Mundy is Miss Gibson's all-around favorite arranger, although she confesses she has "so awfully much to learn yet that I enjoy all the top arrangers' work." Some day she hopes to lead her own band—a band made up of giant 6-foot musicians who will contrast with her diminutive size. Recently Margie bought a soprano sax which she takes pleasure in blowing, possibly with an eye toward her career to come as a leader.

'No' to Shep Fields

Like other arrangers, Miss Gibson uses a little portable organ while she works, although it doesn't get much use. "I can usually hear a chord without striking it," she explains. She takes her



Girl Behind the Band . .

This is 24-year-old Margie Gibson, the Gibson girl of the Benny Goodman band, whose sparkling jump arrangements have moved her into prominence in the last few months. With her is her teacher, Bill Grey, also an ace arranger. Miss Gibson and Grey compose and arrange together. Read about their talents in the alley at left. Pic by Grimes.

time when she is working, preferring to do a tune right rather than messing it up so no band can use it. Recently Shep Fields offered her a full-time job. "I turned it down," she says, "because I have to write jump music—not ripplin' rhythm."

So far Hazel Scott and Mary Lou Williams appear to be her greatest rivals. But at the rate she's moving now, Margie may achieve her ambition. That ambition, as she explains it, is to be called "Queen of the Arrangers." —Dex

Ruth Wallace Scores in N. Y.

New York—Ruth Wallace, hot pianist and jive singer, is clicking at the Hotel Forrest bar-lounge, recently air-conditioned. She followed Pearl Williams into the spot.

'Symphony in Blues' To Preem at Coming Mark Warnow Concert

When Mark Warnow takes the podium late this month to conduct his own studio orchestra through the three movements of Fred Van Eps' newly-written *Symphony in Blues*, at a special cocktail concert financed and arranged by Warnow himself, it will mark one of the most important milestones in Warnow's career. And there have been plenty of them.

A fanatical, but sincere and enthusiastic believer in American pop music, Warnow feels that his coming concert will

At first Warnow wanted to use Carnegie Hall, but the high rental fee plus expenses brought the "nut" to a point where Warnow stood to lose some \$5,000 even if every seat was sold out in advance. Now his plans call for an unique "cocktail concert" at a CBS radio station in late afternoon late in May.



'Fanatical' . . . but

sincere in his faith in American popular music, Mark Warnow, shown at left working over a score, paid Fred Van Eps \$150 a week for 13 weeks, out of his own jeans, to write *Symphony in Blues*. Late this month Warnow conducts his own studio orchestra in presenting the Van Eps work. New York musicians are eagerly awaiting the concert, to be held in a CBS studio in New York.

start in where Paul Whiteman left off. Like his younger brother Harry, who as Raymond Scott developed an entirely new type of American pop music, Warnow feels that American composers must be encouraged if domestic music is to live as has the music of Europe and Asia.

Originally a Sonata

"The *Symphony in Blues* started as a clarinet sonata," Warnow says. "I liked it even in that form—before it was developed. It is precisely the kind of music George Gershwin would be writing today were he alive and had the technique."

Warnow became so enthused that he hired Van Eps—told him to go off some place nice and quiet and spend three months or more shaping the symphony up in finished form. Warnow paid Van Eps \$150 a week for 13 weeks. Now he's raring to play the finished sym-

Warnow, a short, nervous gent who calls everyone "maestro" and who takes to his 46-foot yawl for a cruise at least two days a week in Long Island sound, has batoned the Lucky Strike radio show (*Hit Parade*) for four years. Before he took the job the sponsor changed leaders every seven weeks. Mark also conducts on the *We, The People* show and Helen Hayes' Sunday night tea program.

Proud of 'Little Brother'

Like Ray Scott, Warnow has eccentricities unknown to other band leaders. Talking is his forte. He was born in Russia, came to Brooklyn at 6, started studying fiddle at 10, and today is pretty generally agreed to be one of the top 5 conductors of popular music in America. He believes his brother to be the best of the current dance band maestros. Mark takes all the programs of the Ray Scott (Modulate to Page 20)

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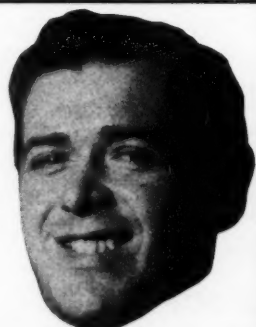
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Frazier Foams at the Mouth at Paying \$1.50 for Sidney Bechet

by GEORGE FRAZIER

After almost a decade of uninterrupted record reviewing I'm still just a baffled baby when it comes to explaining what goes on in the industry to which I've devoted the best years of my life. A mean, sullen baby, to be sure; but a baby just the same. After almost ten years of listening and appraising without ever having been in the studio but twice at the time; after almost ten years of unflinching application to a task that is sometimes a labor of love and other times merely a labor, I still find myself bothered and bewildered, but rarely bewitched any more, by some of the things that take place in the record business. Since the release of Benny's *I Gotta Right to Sing the Blues* (which was in a magical, faraway time and marked *der tag* in more ways than one for both the Old Man and the Genius) I've witnessed some strange happenings, until now, after all these years, I've at long last come to realize that the one and only predictable thing about the recording game is its utter unpredictability. When the public (or at least a surprisingly big part of it) approved of those early Goodman Columbias—*I Gotta Right to Sing the Blues*, *Texas Tea Party*, the exquisite *Moonglow*, and all the rest of them—it was signifying its complete willingness to give the game back to the boys. Which was all right—which was a hell of a lot better than merely all right, as a matter of fact; which was positively wonderful and practically perfect and downright unbelievable—except that the boys didn't really seem to want it.

There's a Time and Place

By nature I am the most tolerant and forgiving of men and no one realizes better than I that there is a time and a place for everything—that Glenn the Miller and Blue the Barron and Jimmy the Dorsey have their specialized functions in the scheme of recorded things and that the whole point in making anything is to sell it for as much of the folding as you can get. I have no quarrel with the fact that the major companies steadily issue stuff by those or similar bands, but I do take testy exception to the fact that these same companies fail to display any such astuteness when it comes to the recording of hot music. If I had on my prophylactic-thinking cap I could probably evolve a pretty significant dispatch on the ailments (and, of course, the remedies thereof) of jazz on records, but this just isn't one of my days for that sort of thing. You need the clear eye and the ruddy cheek and the evangelical zest if you're to do a job like that properly, so today, lacking my customary deceptive curve, I think I'll pass up the deep thinking and try to sneak my fast one by. So if everyone will kindly be seated I'll proceed immediately to the main business of the day.

Prof. Frazier's Jazz Quiz

First of all, I want you to tell me who buys Sidney Bechet's records? Please confine your answers to eight thousand words and write on only one side of the paper. Ten points if you hit that one right on the nose. All right then, Are you ready for the next question? Jimmy McPartland, Maxie Kaminsky, Red Allen, and a lot of other people are more exciting musicians than Sidney Bechet. True or false? Five points if you answer correctly and a bonus of five more points if you avoid using profanity. . . All right, pencils up. Here's the third question: What have the following in common: Sidney Bechet, a flock of lambs, and seven members of the Charitable Irish Society? That's a tough one, so I'll give you the answer. They all bleat ex-

cept the seven members of the Charitable Irish Society. Now for the fourth question: Ireland must be Heaven because Sidney Bechet doesn't play there. Discuss fully in Sanskrit.

Now for the final question, which is divided into three parts. Part one: If I had five Sidney Bechet records and hit Steve Smith over the head with them, would anybody mind? Part two: Think of a number. And, last, part three: If someone gave you a dollar and a half to buy records, would you buy one twelve-inch HRS or four Bluebirds and a double-decker ice cream cone? Explain fully why you'd buy the Bluebirds by Muggsy. When you mail me your answers, please enclose a set of keys from an old accordion. The winner will receive a picture of Steve Smith suitable for framing. The runner-up will receive Steve Smith himself.

About Whom I Talk

All of which probably gives you some slight notion of what I think of people who have the colossal nerve to ask a dollar and a dollar and a half for records that simply fail to compare with Bluebirds, Okeh's, and Deccas at a fraction of the price. And I'm not talking about Milt Gabler, because he's an all right guy who knows all the answers and has had the taste to sponsor some first-rate recorded jazz. But about Steve Smith and the boys at Blue Note I am talking. Being, as I told you, the most tolerant and forgiving of men, I admit that they've turned out some good things, but my tolerance doesn't extend to the ingenuousness of believing that a record is good simply because it is expensive. The faces that Peewee Russell made for HRS Originals were commendable (not up to the best of the Commodores, of course, but awfully good nevertheless) and I sung their praises in the magazine for young ladies, but Decca, under George Avakian's instigation, has given us faces just as commendable and considerably cheaper. The Blue Notes by Edmond Hall, to cite another example, are uncompromising and fresh, but so is his playing in the recent Deccas by Art Tatum.

Leonard Joy Doesn't Escape

If it appears from this that I am whitewashing the major companies at the expense of HRS and Blue Note, I'm sorry. That doesn't happen to be my intention. God knows I fail to see eye to eye with Leonard Joy's policy of recording Bechet while completely overlooking a band like Red Allen's or Jimmy McPartland's. I am at a loss, too, when it comes to explaining why Bluebird should feature anyone as unstimulating as Una Mae Carlisle and neglect Lee Wiley, who with all her deficiencies is enormously more exciting than Miss Carlisle. Nor can I understand why musicians as deeply stirring as Maxie Kaminsky and Bobby Hackett and Bud Freeman and a whole slew of others are given recording dates so infrequently. Almost ten years of

writing about the business and I'm no closer to the solution now than I was in the beginning. I still can't tell you why a company that sets out to make a pure jazz recording feels that there must be some concession—a tasteless tune or inept musicians or a horrible vocalist. To answer that would require some very, very heavy thinking and today I'm just not in the mood. If there is logic to Benny Carter's making *Boogie Woogie Sugar Blues* and to Goodman's making *Yes, My Darling Daughter*, I just don't recognize it.

But the thing that really has me foaming at the mouth is the crust of Steve Smith. A dollar and a half for Sidney Bechet! He's a one, that Smith.



Where Down Beat Costs \$4 a Copy . . . This combo is Tommy Missman's, at the New Winter Garden in Shanghai, China. Tommy is on clary, the fiddle man is Mischa Goodatieff, the bass and piano men are Lester Vactor and Charlie Jones, both from Buffalo, N. Y. Tommy says the Shanghai Musicians' Union has 536 members, only about 15 Americans. Union membership gives doctor and hospital benefits, plus \$1,000 life insurance. The monetary exchange there now is \$18.65 in Chinese money to one American dollar.

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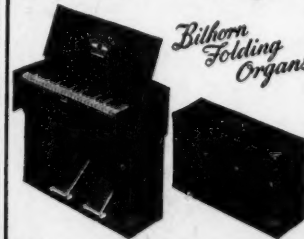
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Syria to Be Hitler's Waterloo—Lopez

New York—"In 1947 will begin a new era in which the whole world will be as one," says Vincent Lopez, the piano-pounding leader whose predictions of things to come have proved uncannily correct in recent months.

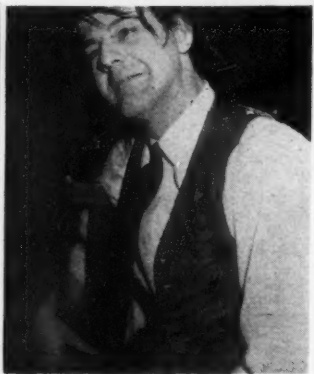
"A great organizer will come up from among the common people to harmonize the world, and men of science will direct our actions in constructive rather than destructive ways. It will be a grave new world, perhaps," says Lopez.

Hitler Waterloo in Syria

For many years a serious student of numerology, Lopez on March 21 predicted: "Yugoslavia will certainly be lined up with the Axis, with the strong possibility that Prince-Regent Paul will be deposed and a puppet government set up under another ruler, prob-

ably 18-year-old King Peter. This should occur between March 25 and April 1. Greece, too, will undergo decisive changes in her government regime and could lose an ally (not England) in April.

"It is difficult to predict accurately for Turkey because of certain difficulties in the record of her beginnings as a republic but it is possible that the Nazis will invade Greece and avoid Turkey in their efforts to get at the rich oil fields of Syria.



Typical Manager of a dance band, this is Will Jurgens, who does not ordinarily give off this whacked appearance. Although part of his head is missing in this shot by "Tal," Will is actually quite all there. He's just knocked out over the terrific Dick Jurgens grosses on the band's recent tour. Will is Dick's brother.

"It is in Syria that Hitler will meet his Waterloo."

A modern Nostradamus, Lopez spends all his time off the bandstand assembling numbers and working out predictions. So accurate have his predictions been that Danton Walker, Broadway columnist in the N. Y. News, has twice devoted his entire column to Lopez. Here are additional looks into the future of the world through Lopez' far-seeing eyes:

September a Big Month

"This war, like the last, will find its most decisive battles being fought in or near the Holy Land."

Hitler reached the zenith of his powers last summer and May 11 will mark the beginning of his decline, but any predictions of his imminent death are just wishful thinking. . . . By September, 1941, Hitler will be stalled for good, with the alternative of turning over the government of Germany to others, who must accept the blame for her defeat, and she eventually will be defeated. . . . In September of this year England scores her greatest victories. . . . This war, however, will not end until 1944, meanwhile having merged into another war (in 1942) which may find the rest of the world battling Russia! . . . In 1942 our own economic problems, the necessary adjustments between Capital and Labor, and the wiping out of all 'isms' within our borders. (Modulate to Page 11)

Ravings at Reveille

by "SARJ"

Since this column has been running, the names of new jazzmen-inductees have been pouring in so fast that it doesn't look like we'll have much room to do more than just tell who they are.

And lots of musician-soldiers' *Kid* movie pic fame. Ted Tripp, the Len Hopkins band pianist up in Ottawa, Canada, has joined the Royal Canadian Artillery as a second Lieutenant. He's stationed at Brockville.

Forest Corley, ex-tenor saxist with Bill Awa's band at Houston's Reno Club, writes to tell us he's "in." You can write him at Ft. Sill, Okla.

And Private Dick Duckworth, who was Larry Funk's bass man, lets us know he's being "hardened" at Fort Eustis, Va.

Jack Gaylo (Gagliano), the Red Nichols alto man, got the come-on from his Chicago draft board. . . . And so did Barney McNellage, although the Albany, Ga. board tagged him. Barney was with the 4 Notes who are now at the New Albany Hotel there.



Private Hank Freeman, U. S. A.

Pvt. Henry (Hank) Freeman advises the *Beat* from Camp Blanding, Fla., that the 102nd Infantry band boasts a jazz band which kicks like a snub-nosed tank. Freeman once played lead alto for Artie Shaw and Tony Pastor. With him in the jazz band at Blanding are Henry Singer on trombone, Teddy Perlman on drums, and Norman Layden doing arrangements. Layden once scored for Yale's New Perry. Band shapes up 3 rhythm, 6 brass and 5 saxes.

Corp. Elmer Snellenberger of the U. S. Army is the same man who once booked for General Amusement in New York. "Snelly" is in for a year—at least. Joe Thompson, the producer of the Chamber Music Society of Lower Basin St. show, and also of the Waring Chesterfield programs, took the o.d. two weeks ago. Ex-band leader Jack Meakin took his place as producer of the Basin Street show.

Bandleader Nick Stuart's Jack Cheyne, trombone-tenor sax-arranger, is now playing first chair slip with the 124th Cavalry band at Ft. Brown, Texas. He still arranges for Stuart.

Joe Chaddock, drummer recently with Pete Barrera in Flint and Port Huron, Mich., is doing his year for our big uncle. . . . Orrin Denton, maestro at the Colony Club in Port Huron, is expecting his call any time now. His number is drawing nigh.

Both Ken Brown and Paul Firenze of the Neil Golden band in Savannah, Ga. have received their I-A's. Accordionist Brown goes to Ft. Bragg, N. C. . . . Andy Stekla, bassist of around New York town, will be one of Brown's bandmates at Bragg.

Among the Chicago men taken away are Billy Cervantes, fine young reed and flute man of the Lou Breese band. Trumpeter Chuck Hill and drummer Billy Hanson have also gone.

Carl Turner, erstwhile tenor man with Barney Rapp and Don Kaye, is at Ft. Custer, Mich., as is Claude Cialer, the Michigan band leader.

Herb Hodgkins, who used to be with Lani McIntire's band, shelled out a buck for a three months *Down Beat* subscription the minute he was drafted. Herb works in the Reception Center at Ft. McPherson, Georgia.

Alton, Ill. pianist Joe Bonafede's name just came in under the wire as we were about to polish this column off. Didn't say where he'd be sent. But that about gets it this time. More ravings next issue.

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Leaders, You're Just Plain Musicians Now

Now that we have it on a federal judge's authority that orchestra leaders do not come under the heading of employers, the wand men of the nation can heave a relieved sigh and settle back to concentrating on their myriad other headaches. At least they don't have to start collecting one per cent of the salary of each of their sidemen for the past five years to pay to the internal revenue dept., which they would have had to do if Judge Woodward in Chicago two weeks ago had decided that Griff Williams was his boys' boss. Still anything can happen, and the government attorneys already have announced that they will appeal the Judge's decision.

But until they do, and until a decision of a higher court is passed down, here's a little item for the leaders to toss back and forth: One of the only two "legitimate" reasons for draft deferment might have been dissipated by Judge Woodward's decision. A band leader as an employer would have been of some economic importance, considering the various men for whose weekly salary he'd be responsible. But now he isn't an employer, and his position in the economic scheme of things is just the same as that of any lowly sideman, for all legal purposes.

The second "legitimate" argument in favor of draft deferment is that the maestro is important to the morale of the people during times of national stress. Then, too, of course, many musicians feel that some consideration should be granted them since their life expectancy as a money maker in dance music is short.

Both of these "arguments" hold some water, but the musician—sideman or leader—who we think is of real importance, from the standpoint of national welfare, is the one who will admit that if he can blow his nose at all he's going to be able to blow his horn just as much in a year as he can today, and who will admit that there are barrels of guys who can take his place as champion of the public morale while he's learning how to polish off the dictatorial squares who are apt to point to this country as the next to be ground underheel.

Thornhill Men to Mute Mutes

New York—Greatest difficulty encountered in recording Claude Thornhill's new band is when the boys in the brass section start changing mutes. Thornhill's arrangements call for much mute-switching on every tune.

On the band's last date for

Oked, the going was slow because several masters were spoiled by the sound of mutes being placed and taken from the racks. Claude is teaching his men—all five—how to use them silently, and hence make record dates shorter and easier.

Immortals of Jazz

Possibly the smartest business man-leader in dance band history, Tommy Dorsey, in addition, is one of the greatest instrumental virtuosos developed. Born in November, 1906, in Shenandoah, Pa., Tommy followed in the footsteps of his father, Thomas Dorsey, Sr., and older brother Jimmy, learning music before he could read first grade primers. For a long time Tommy could play trumpet as well as he played trombone; many of his recorded trumpet solos are today collector's items. Like Jimmy, Tommy played with the Scraton Sirens, Jean Goldkette, Paul Whiteman, the California Ramblers and others, finally with Jimmy organizing the Dorsey Brothers' band in 1933. Late in 1935 Tommy went out on his own. Since then he has been one of the top names in the field. Nine out of 10 musicians consider him the greatest trombonist who ever lived. Dynamic, energetic, impulsive and generous, Tommy Dorsey is named for Down Beat's "Immortals" honor as a tribute not only to his rare musicianship, but also for his tireless efforts to promote good jazz and dance music in general. Few of the band leaders on the current scene can match him in any department.

38 D. E. D.

Musicians Off The Record



SHEP FIELDS and his 19-month-old daughter, Jo Ann, try to cut each other on the lyrics to *Swing Cavalcade*. The shot was taken by Otto Hess just a few days ago when the new revolutionary fishbowl-less Fields crew blew their ten saxophones into some Victor record grooves. The results will surprise, as they did little Jo Ann. "Poph," she was heard to say, "I'm thertainly happy to thee you out of that fithbowl rut."

RAGTIME MARCHES ON...

TIED NOTES

JOHNSON-SHERWOOD—Eddie Johnson, trombonist with Milt Britton, and Dorothy Sherwood, in Philadelphia recently.

LORCH-WARRINGER—Carl Lorch, the band leader, and Mary Anne Warringer, the band's vocalist, in St. Louis recently.

MANN-KRICK—Johnny Mann, band leader, and Betty Krick, in Philadelphia April 10.

ZATT-COROVER—Sol Zatt, member of the staff of *The Billboard*, and Lillian Corover, at City Hall, New York, April 2.

JORDEN-DAY—Al Jordan, Jimmy Dorsey's trombonist, and Doris Day, until recently Les Brown's vocalist, April 28 in New York.

ALDERSON-HARBOR—Ray Alderson, midwest band leader, and Mary Harbour, at Corpus Christi, Texas six weeks ago.

BASSEY-GORDON—Bus Bassey, tenor sax formerly with Benny Goodman, and Jerry Gordon, dancer, in Detroit April 21.

LAMOTHE-ANDREWS—Gerald Lamothe, band leader of Aldenville, Mass., and Elaine Andrews, in Chicopee, Mass., April 15.

RABINOFF-PALMER—Benno Rabinoff, violinist, and Janet Palmer, at Collegiate Church, New York, April 12.

ZUCKER-ROMAN—Ben Zucker, brother and partner of Stan Zucker, N. Y. booker, and Edith Roman of Pittsburgh. Bridegroom is now stationed at Ft. Knox, Ky. Marriage was performed April 27.

WILBER-STRATTON—Ardie Wilber, band leader at Homestead Gardens, Kew, N. Y., and Elizabeth Stratton, cellist with Stokowski's Youth orchestra, April 27 at Bellmore, L. I.

LEGASSE-SPRATT—Benny Legasse, alto with Raymond Scott, and Susan (The world's prettiest press agent) Spratt, also of the Scott band, April 27.

NEW NUMBERS

CLARKSON—A son, Christopher Robert, born to Mrs. Robert Clarkson, in New York recently. Dad is asst. gen. mgr. of Columbia's transcription division.

FISHER—A daughter, born to Mrs. Freddy Fisher in Milwaukee a month ago. Dad is the leader of the Schneckeltrips band.

TANNER—A son, born to Mrs. Reed Tanner at Salt Lake City recently. Dad is band leader on KSL there.

EDWARDS—A daughter, born to Mrs. Paul Edwards in Columbus, Ohio April 19. Dad is with Henry Cincione's band there.

STILES—A son, born to Mrs. Van Ness Stiles at Alta, Iowa, recently. Dad, former dance band trumpet and violinist, is musical director at Alta High school.

ALKIRE—Richard Collin, 9 lbs., 10 oz. born at Betts Hospital, Easton, Pa. April 18 to Mrs. Eddie Alkire. Dad is the guitarist, author and publisher.

LAHR—A daughter, born to Mrs. Marty Lahr April 17 in Philadelphia. Dad is accordionist with the Moe Jaffe band.

CONWAY—A daughter, born to Mrs. Calvin Conway April 12 in Alliance, Ohio. City hospital. Dad is band leader and organist of Canton, O.

D'ANNOLFO—A son, Wayne, 6 lbs. 4 oz., to Mrs. Frank D'Annolfo in Los Angeles, April 12. Dad is trombonist with Glenn Miller.

CARLSON—A daughter, 5½ lbs., born to Dillagene Carlson last month in Oklahoma. Mother is former vocalist with Woody Herman's ork. Dad thumps tuba for Herman.

LOST HARMONY

FABIANI—Aurelio (Ray) Fabiani, former violinist now a Philadelphia sports promoter, from Helene Day Fabiani, former show girl, in Philly April 18.

FINAL BAR

EDWARDS—James A., 46, orchestra leader, at his home in Waterloo, Ia. April 14.

KEHN—Howard B., 74, charter member of the Reading, Pa. Local, 135, and a musician for 50 years, died last month in Homeopathic hospital there after a long illness.

KOUTZEN—Leo, 64, member of the WPA New York Symphony orchestra, died April 11 at his home in N. Y. Son, Boris, is in the NBC symphony.

PERRY—Ben F., 49, one-time popular Ohio ork leader, died April 12 at his home in Youngstown.

VOGERSITZ—Otto C., clarinetist with the New Haven, Conn. symphony, died last month at his home in that city after a short illness.

MacKINNON—George C., 45, songwriter and newspaperman, died April 17 in Medical Arts Center hospital following operation for gallstones.

PURVIS—Jock, bassist formerly with Jack Harris' band in London, died last month in an air raid while a member of the R. A. F.

WILLIAMS—Dave, 25, prominent London Negro saxist, killed last month in a German air raid.

ECKERT—Edward Jr., 19, member of the Three Naturalists trio on WOLO, Rustford, Wis., April 18 after several weeks' illness.

HINE—Charles E., 64, former Sells-Flote circus musician and for the past several years working with local bands, in Denver General hospital recently.

LEWIS—Thurston T., 57, at one time asst. leader of the Barnum and Bailey circus band, died in a Watertown, N. Y. hospital of pneumonia which developed after he had cut his wrists April 23.

SAUNDERS—Mrs. Margaret, mother of band leader Bob Saunders, April 18 in Oakland, Cal.

SAWYER—Henry S., 76, music editor of the Theodore Presser Music Publishing company, suddenly recently in his home in Philadelphia.

Chords and Discords

'Dunkirk' Participant Will Tell All About It

Gloucester, England

To the Editors:

I am at present serving in the British infantry; was in France for eight months right up through the Dunkirk show down.

While there I travelled to many different cities and saw shows presented in the French manner. I am a regular reader of *Down Beat* and eagerly await each Columbus-borne shipment which our brave sailors fetch to these shores. My Captain tells me that the population of America is around 129 million. Surely some kind guy or gal would

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be good enough to shoot me a line.

DAVID HENRY PENNINGTON

54 Seven Road

Whadden

Cheltenham

Do You Suffer from Epistolary Urge?

Hants., England

To the Editors:

I believe that your periodical is the one most widely read by U. S. jazz enthusiasts. So I should like to contact Americans of all ages and either sex who combine an ear for jazz with the epistolary urge. I will answer all letters (within reason) by air mail not more than a week after receiving them. I am anxious to secure some American-issued records for my collection and will send British issues in exchange. I prefer Armstrong, Spanier, Marsala, Berry, Hawkins, Dicky Wells, Red Allen, etc. I am president of No. 31 Rhythm Club

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(Portsmouth and district) which I organized about a month back, and I can guarantee that a large number of my fellow-members would also like to exchange news and views with any Americans who care to write. I play a little trumpet, and if I should die young it will probably be the result of striving to out-do the incomparable Louis.

BERNARD S. EASTWOOD
215A West Street
Fareham.

'I Never Said My Boys Couldn't Get Jobs'

New York City

To the Editors:
I NEVER SAID MY BOYS COULDN'T GET A JOB WITH ANYONE ELSE. I SAID IF I QUIT THEY WOULDN'T WANT ANOTHER JOB; THEY WOULD QUIT ALSO. I'M NOT QUITTING SO SOON AND I WANT TO GO ON RECORD AS SAYING MY BOYS CAN PLAY WITH THE BEST OF THEM. THE PROOF IS THE SHOWS WE HAVE TO PLAY IN THE THEATERS AND CAFES AND WE CAN TAKE OFF, TOO, JUST TRY US SOMETIME.

AS FOR ONE-NIGHTERS, GET IN TOUCH WITH SOME OF THE PROMOTERS. MY LAST DATE AT TOTEM POLE BALLROOM, CALL MR. GILL THE MANAGER. HE WILL ENLIGHTEN YOU HOW MANY PEOPLE WE PLAYED TO AND HOW THE KIDS LIKED THE BAND.

SINCERELY,

ABE LYMAN

Note: The above wire, to Dave Dexter, New York editor of *Down Beat*, is self-explanatory. It pertains to the Abe Lyman story in the May 1 *Beat*, written by Dexter. Both Lyman and Dexter agree that no considerations were violated, nor were any "off the record" Lyman statements printed. Just a misunderstanding. *Down Beat* is happy to print Abe's telegram.—EDS.

A Bob-O-Link Resents Being Called a 'Thing'

Akron, Ohio

To the Editors:
In the article, "Hollywood Is Jazz' Worst Enemy," by John Henry Aegis, which appeared in your April 15 issue, I ran across a line calling myself and my colleagues "4 things." I thought I'd let you know that we consider it an insult and the first chance I get, personally, I'm going to make Aegis retract that statement.

I don't think there is any other quartet that tries or works any harder than we do, and we take all the bad criticism with the good. But when a man in his position publicly insults us, that's too much. Looking forward to meeting him some day and proving to him that we aren't just "4 things," but 4 kids trying hard to make good.

TONY PARIS
The Bob-O-Links
Bob Crosby's Band

John Henry Aegis' Aegis Leading Him In Right Direction

Pompano, Fla.

To the Editors:
Congratulations on the article, "Hollywood Is Jazz' Worst Enemy," by John Henry Aegis in the April 15 issue. It's time the truths he wrote were written. If things continue as he has so pungently described them, the musician who hasn't made a movie will take on somewhat the nature of a museum

piece. As will a member of the public who can distinguish anything like genuine jazz from the heap of Hollywood chaff.

"Can't something be done about it?" cries Aegis. That, it would seem, depends on the number of musicians who would rather risk becoming museum pieces and play honestly, than get on the Hollywood bandwagon wherein Fred Astaire gives up dancing for not playing a trumpet, and Mickey Rooney stops being a kid drummer just in time to direct a super-symphonic "jazz" combination of at least 500 pieces, to prove that music as a career is, like Hollywood, radiant and wonderful and incredible.

Stick with your aegis, Aegis. It may not lead you to a Hollywood contract, but it could push open the door to any jam session.

AMY LEE

When All Our Pets Are Forgotten

Brooklyn, N. Y.

To the Editors:
I enjoyed very much your recent article on Horace Heidt. None of the other bands I have ever seen put on a show that could compare with any one of Heidt's. And Heidt's band never goes sour like some of the sweet ones do. Horace Heidt has the finest musical entertainment organization in the world and will be remembered for his showmanship long after Miller, both Dorseys and the other pets of yours are forgotten.

JERRY DWYER

Syria Hitler's Waterloo—Lopez

(Jumped from Page 8)

will keep us plenty busy at home. "The weakest link in our form of democratic government is our banking system, which may face radical adjustments in the next five years. . . . Mankind faces the threat of being destroyed by its own mechanical genius but in the period of adjustment between 1941 and 1947 humanity will learn to triumph over its own inventions and out of the chaos will come peace. Totalitarian power must abandon its brutalities or else be destroyed from within; democracy must stop its 'talking weakness' or disintegrate!"

Italy Out of War Soon

Last August 27, Lopez wrote: "The breakup of Rumania and the end of Carol's rule with complete loss of territory and power are indicated for the fall of 1940. Italy stands to lose Ethiopia in 1941 and suffer defeats in battle, as well as an outbreak of internal dissension. Italy should be practically out of the war by June 20, 1941. And March of 1942 will see

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the real breakup of the German Republic under Nazi rule.

"After that time it would be wise to keep your eyes on the former grandson of the Kaiser of Germany, the 29-year-old Prince Frederick. The year 1941 will be a repetition of the year 1914—the World War beginning—and the United States could very well repeat its experience and become involved in the European war shortly after April of 1941."

That's how Lopez, who now is touring with his band, views world conditions. He doesn't use a crystal ball—just numbers. So far his predictions have been 97 per cent accurate.

Nichols' Alto Is Drafted

New York—Jack (Gagliano) Gaylo, lead alto sax man with Red Nichols, left the band last month and was inducted into the army by a Chicago draft board. His chair was taken by Joe Andre, who quit a radio job in Providence to rejoin Nichols. Eddie Lavin, Nichols' trumpeter, also is slated to be drafted this week. His home is in Madison, Wis.

Sonny Washburn in J. Dorsey's Band; Yaner Under Knife

New York—It took a former Shep Fields trombonist to fill the chair once occupied by Don Matteson in the Jimmy Dorsey band. Phil (Sonny) Washburn is set as the replacement for Matteson. Sidney Brantley and Don Ruppersburg also auditioned for the job, but Washburn copped it.

Milt Yaner, lead saxist in the band, underwent the knife a few days before the J. D. aggregation left the Strand Theater after a 4-week run. A poisoned tonsil had been giving Yaner trouble. The operation fixed him up.

Dorsey's band now is on the road, doing theaters and one-nighters, and opening at Chicago's Hotel Sherman June 26. The two fastest selling records in America at the moment, *Amapola* and *I Understand*, are by the J. D. unit.

Strings for James

New York—Harry James is using three violins in his band at Hotel Lincoln here. They'll be kept permanently.

Brassless Fields Ork Waxes Victors

New York—Shep Fields with his new brassless dance band last week had seven tunes lined up to record for Victor. First four to be waxed were *Hungarian Rhapsody No. 5*, *Marche Slav*, *I Found a Million Dollar Baby*, and *You're Blasé*. Others ready were *3-4 Boogie*, *Morning on the Farm*, and *Don't Blame Me*.

Maxine Sullivan Signed for Wax

New York—Maxine Sullivan, whose divorce from John Kirby is pending, has been signed to a new recording contract, this time with Decca. She formerly waxed for Columbia and Victor.

She'll use musicians of her own choice to back her vocals.

Ginoffi with Childs

Providence, R. I.—Jimmy Ginoffi, Ralph Stuart trumpeter, left the band to go with Reggie Childs in New York. Guy Chevernie took Ginoffi's place.

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Columbia Strike Deadlock Having Widespread Effect

by CHARLIE EMGE

Los Angeles—With all negotiations broken off and both sides seemingly ready to "fight to a finish," prospects of an early settlement of the strike which closed the West Coast plant of the Columbia Recording Corp. two weeks ago were dim as this was written.

The strike was called by Local 1421 of the United Electrical Radio and Machine Workers (CIO) following refusal of the local Columbia heads to meet demands for a wage increase.

Picket CBS Building

No attempt was made to keep the Columbia plant in operation after establishment of picket lines. Picketing was extended to the CBS building on Sunset Blvd. CBS is the parent company of Columbia Recording Corp.

No one denied that the strike was raising a hob with Columbia disc sales. The Ray Thomas Co., Columbia record distributor for this territory, under threat of picketing, agreed to accept no shipments from Columbia's Bridgeport plant. Retail dealer stocks of fast-moving Columbia items were virtually depleted at writing, with no opportunity for replacement.

Radio programs relying on transcriptions pressed at the Columbia plant were also hard hit. Other recording firms have refused to take the strike-bound accounts during the labor dispute.

Daily Paper Also Hit

Also hit by the strike condition was the Los Angeles Daily News (morning and evening) which has been staging a circulation campaign based on distribution of phonograph recordings of well known classics. Seems the records were pressed at the Columbia plant here. The newspaper announced that only the early issues, of which stocks were on hand, were available to the coupon clipping record collectors "until further notice."

According to a union spokesman a compromise worked out by Ed-

ward Fitzgerald, a federal government strike mediator, was accepted by the union but turned down cold by the plant operators. Efforts to reach authoritative Columbia officials for statement on this point were unavailing. "Mr. So-&-so is not in today," was the reply to all phone calls.

Handling of the strike on the part of the union heads showed plenty of efficiency and planning. Special headquarters were set up near the scene of the strike. Strikers' publicity committee, headed by J. R. Burford, functioned effectively, judging by stories breaking in newspapers and trade mags. Strong support by other unions here also was evident.

Luncheon Hits Coast Next Week

Los Angeles—Jimmie Luncheon hits the West Coast this month, opening his tour of Pacific states with a date at Seattle's Senator Ballroom, May 21. Other dates are as follows: Vancouver (Beacon Theatre), one week starting May 23; Tacoma (Century Ballroom), May 30; Portland (McElroy's Ballroom), May 31.

Ex-Kemp Chirpie Signs for Movie

Los Angeles—Janet Blair, formerly vocalist for the late Hal Kemp, has drawn a movie contract from the Columbia studios. First role will be in pic titled "You'll Never Get Rich."

Tommy Tucker In the Doghouse



New York—This is how Tommy Tucker, the leader, and his girl singer, Amy Arnell, help publicize songs they plug. In this case it is *The Dog House Polka* published by Roy Music Co. That's all, brother, except Tucker wants it known that he recorded the ditty (two weeks after he got married) for Okeh. Pic by A. Robbins.

Anti-ASCAP Law Nears Passage in California

Los Angeles—In spite of a vigorous battle by ASCAP supporters, the judiciary committee of the State Assembly has turned in a favorable report on the anti-ASCAP measure introduced by Assemblyman Jack B. Tenney, former president of Local 47, AFM, according to advices received from Sacramento.

Tenney contends that the object of his bill is to give protection to non-ASCAP songwriters, who, he says are unable to collect performance fees under existing conditions. The bill outlaws the pooling of performance rights and will require music users to deal with copyright owners individually.

Local 6 Chief's Support
Among those who came forward to demand passage of the Tenney bill were officials of San Francisco's Local 6, who argued that "excessive fees" collected by ASCAP cut into the employment of musicians. Local 6's aggressive secretary, Eddie Love, took hearty smacks at ASCAP.

ASCAP supporters contend that the Tenney bill, if passed, would create chaotic conditions under which nitery operators would hesitate to use any music at all for fear of violation of copyright provisions.

Ellington Band to Star in New All-Negro Musical Show

Los Angeles—Duke Ellington and his orchestra have been signed for the principal spot in an all-Negro stage musical which will be presented here in June at the Mayan Theatre by the newly formed American Revue Theatre. The band, currently in Texas, returns here the end of this month to start rehearsals.

Leading figure behind the show is Henry Blankfort, formerly active in the Hollywood Theatre Alliance, which produced the sensationally successful *Meet the People*.

Jump for Joy will be the title of the new review. According to Blankfort it will be designed for entertainment only and will present no "message," as did *People*. Ellington is now at work on eight new musical numbers for the show. Score will also contain songs by other Negro composers. Rehearsals are to get under way latter part of May. Billy Strayhorn, young Ellington arranger, is here now arranging some of the music.

Among the important names associated with American Revue Theatre are Hal Fimberg, Walter

No Dance Work For Billy Mills

Los Angeles—Billy Mills, music chief for the "Fibber McGee & Molly" airshows, and recently active on dance dates with a band formed from his airshow ork, finds his dance activities temporarily stymied due to fact his key men have been tied up by film and other radio commitments. Situation is typified by tie-up of Perry Botkin, around whose guitar solo work many of Mills' arrangements are built. Mills said that rather than appear with a pick-up band he would lay off the dance dates until his regular men were available.

His Horn Smokes

Karl Charleston, St. Louis trumpet player, amazes cats who drop in to watch him play when smoke starts pouring from the bell of his horn.



This pic, by Jack Hackethorne of the *Post-Dispatch*, shows why. Charleston smokes a cigaret while he plays and unless listeners watch him closely they're apt to be fooled.

Big Names Are Deserting the Juke-Movie Biz

Los Angeles—Local trade talk has it that Jimmy Roosevelt, whose name gave the biggest punch to the new juke box movie business, is out of it—out before the newly born potential industry has gotten into stride.

Globe in About-face

Out at Jimmy's Globe Productions, the movie company he founded a while back, his office reports only that Globe is not making any more 16 mm. flickers, though just a few weeks ago same office said they were embarking on a schedule calling for some 200

midget musicals a year.

Soundies Distributing Corp., the only outfit really doing anything with the miniature movies, seems to be counting chiefly on the output of Sam Coslow's Cameo Productions. Soundies was supposed to have been launched on Roosevelt and Mills (Novelty Co.) money but the know-it-all boys now say Jimmy was in it in name only and has been "out" for months.

Orsatti, DeMille, Vallee Out

Survey of juke box movie business reveals that many of the big names who jumped to get into it seem to have jumped out. This goes for Frank Orsatti, who appears to have dropped whatever connection he had with Phonovision; Cecil DeMille, to whom it is no longer polite to mention Talkitones, Inc., and Rudy Vallee and Vis-O-Graph. Vallee supplied his name to Vis-O-Graph but pulled out within two weeks.

Gomez Records for 'Blood and Sand'

Los Angeles—Vicente Gomez, noted Spanish guitarist, has recorded 14 numbers for use in the scoring of the 20th Century-Fox production "Blood and Sand."

Muzak Moves West

Los Angeles—Muzak, a wired music concern active in the East for past several years, has moved into West Coast territory for the first time with the establishment of a subsidiary here under name of Pacific Network, Inc. Marc Sessions is in charge.

LIONEL HAMPTON



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Paying Homage to Kyser . . . Three prominent band leaders got together to fete Kay Kyser on his recent Dallas visit when his band grossed over 9,000 bucks on an afternoon and evening date. Party was held in the Bungalow penthouse of the Adolphus Hotel, where Nick Stuart (left) and his band were playing. Kyser is second from left, Herbie Holmes next, and Eddie Fitzpatrick at right. Holmes' band was at the Baker hotel, Fitzpatrick's at the Plantation. Pic by Landau-Meister.

What Goes on the West Coast:

Wingy Back in L. A., Finds World Is Full of Ickies

by HAL HOLLY

Hollywood—A note of pain has crept into the moanings of that frustrated artist, Wingy (choose your own spelling) Manone. Material considerations are so far beneath Wingy that he generally disregards them. . . . Ozzie Nelson, after completing picture job at RKO, went north for a location date at San Francisco's Palace Hotel. . . . Dick Himber was set for L. A.'s Paramount theater starting May 15. . . . Will Osborne's new band knocking 'em over on one-nighters, also set for juke box movies and transcription series. Russ Blough (sax), Kenny Apperson (trumpet) and Rolly Furnas (trombone) are new members.

Wingy Disgusted, Spouts Woes

We encountered Wingy, in the most flamboyant of Hollywood attire, staked out in the vicinity of Hollywood & Vine and spouting his woes to all who would listen. We gathered the world is not in good standing with Wingy at the moment. According to him it is a world full of unprintable "ickies" (Wingy has just caught up with the word "ickie"), "ickie" music mags, "ickie" musicians who get paid for reading music! Mr. Manone's most unprintable remarks dealt with Hollywood film studio and radio musicians, whose high salaries and (according to Wingy) meagre ability have him in a state that approaches apoplexy—or something.

Palladium Passes Are Out

The Palladium announced that during Glenn Miller's engagement the entire "free list" would be suspended. Ruling applied to passes of all types, including season "courtesy" cards issued to newsmen, writers, etc. Biggest howl came from those who had been hoarding publicity dept. passes handed out in return for favors received. Maddest of all was "Hank, the Night Watchman," KFVD's disc flipper, who has been awarding Palladium tickets to winners of band-guessing contests. When the kids who had been saving these tickets for Miller learned that they were duds—well, you can imagine!

Hot Time Marches On

Musically speaking, Hollywood is due for the hottest summer season it has ever seen. Old timers like this note jotter, who remember the days when a name band was rarely caught west of the Rocky Mountains, can hardly believe it. We have Jan Savitt, Jimmie Lunceford and Charlie Barnet coming up at the Casa Manana; Al Donahue, with the Andrews Sisters, and probably Woody Herman and Jimmy Dorsey set for the Palladium. Meantime Duke Ellington will be appearing in a stage review. And not a fiddle in the bunch!

A Few Band Briefs

Balboa Beach (where Rick Martin of "Young Man with a Horn" played his first job) is still the favorite break-in spot for the Coast's new bands. Recent week-enders who drew favorable mention there were Stan Kenton and Chuck Cascales. . . . Slim & Slam (of Flat Foot Floogie) at the Swanee Inn. . . . the "Four Star Girls," an okay fem combo, took over at the Cinema Sports Center. . . . Daryl Harpa moved from the rustic El Rancho Grande to the el swanko Skyroom (Perrino's). Felix Martinique took over at El

Rancho. . . . Ozzie Nelson, after completing picture job at RKO, went north for a location date at San Francisco's Palace Hotel. . . . Dick Himber was set for L. A.'s Paramount theater starting May 15. . . . Will Osborne's new band knocking 'em over on one-nighters, also set for juke box movies and transcription series. Russ Blough (sax), Kenny Apperson (trumpet) and Rolly Furnas (trombone) are new members.

Owens, Ralph, Turner, Smith Join Jarrett

Chicago—After three weeks of stiff rehearsals, one personnel change and a few additions, the new Art Jarrett band, formed around a nucleus of the old Hal Kemp outfit and using many of the same arrangements, was set to open the Blackhawk restaurant following Ted Fio Rito last night. Bassist Jack Shirra changed his mind and decided to stick in New York. Rufe Smith, for the past few years working with Tony Cabot's small band here, is on bass with Jarrett. Smith is a fine arranger and will probably do some writing for the band. Johnny Zeller is on piano; Floyd Sullivan, of Hartford, Conn., on drums; Jesse Ralph came in on first trombone; Jack Turner on trumpet, and Art Owens is the fourth man in the reed section.

The band is signed to record for Victor. Alex Holden is handling management, Porky Dankers has been rehearsing the outfit, Spud Murphy is in town arranging, and with the Mutual net just packed with ASCAP (the band gets nightly shots via WGN) everything is in its favor.

Lineup now reads: Porky Dankers, Bruce Milligan, Les Cooper, Art Owens, reeds; Randy Brooks, James Fitzpatrick, Jack Turner, trumpets; Jesse Ralph, Al Scharf, trombones; Johnny Zeller, piano; Rufe Smith, bass; Floyd Sullivan, drums; The Smoothies, Charlie, Babe and Little, vocals; Spud Murphy and Harold Mooney, arrangers, and Jarrett, guitar, trombone, vocals and front.

Dif Between Ballroom and Nitery In Seattle May Be Only a Chirpie

by EDDIE BEAUMONTE

Seattle—Local dance bands in Seattle ballrooms and road bands destined to play same may have to abandon their chirpies and novelty stunts to comply with a recent bluenose interpretation of existing city ordinances.

A ballroom is just a place where public dances are held for profit and when ballroom operators install refreshments and feature vocals and novelties they shall lose their licenses, a mister Walter Daniels, Seattle's new appointee in the department of licenses, was reported to have said here recently.

The loss of a ballroom license as stated above does not mean that the ballroom must close but that it must quit calling itself a ballroom and begin calling itself a cabaret—for a slight fee. A ballroom, under the present status,

operates on a \$75 a year license whereas a cabaret is touched for \$300, so the use of drinks and spaties will add an additional \$225 to the annual nut. Therefore, ballroom operators who find that this is too tough a touch will be forced to drop these features.

Theodore Harris, tsar of the Trianon Ballroom under John Elgernon Savage, stated that it is not the two and a quarter that bothers them but that it is the principle and compound interest of the thing. The Trianon is operating on a deposit for a cabaret license because they were denied a new ballroom license when their current permit expired.

"We've been under these same ordinances for over 20 years," said Harris in a large huff, "then some guy comes along and gives them a phony reading to clip us for an

extra two and a quarter. They can't do it!"

Mister Harris raved on that "this Daniels must be just an agitator with no respect for the dead. He burrows into the sacred old works of legislation and scandalizes their antiquated codes by throwing them in their bluenosed shrouds among the populace with no discretion whatsoever."

Best Library Claim Challenged

Los Angeles—Story in April 15 *Down Beat* by Harold Jovien crediting Al Goldman of Chicago with the world's largest private music library is challenged by friends of Michael Malosek, who heads a Viennese ensemble at the Hofbrau here. Malosek's collection includes a large number of manuscript copies of folk tunes and old world music dating back to the 16th century and beyond. Radio and film composers, as well as songwriters, find Malosek's library a valuable source of material.

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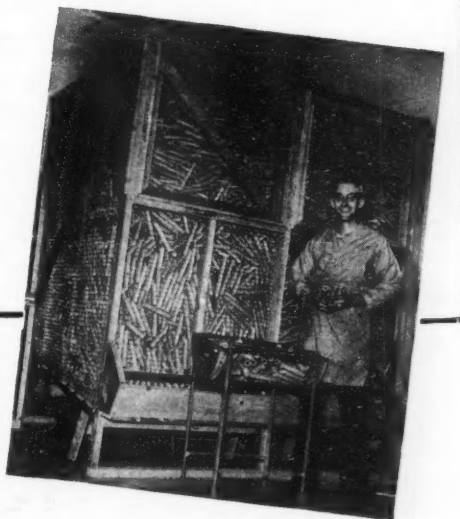
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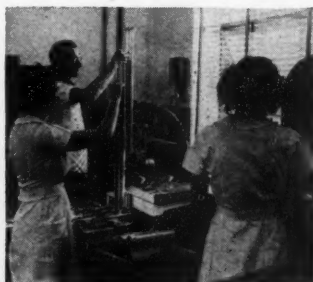
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Reviewer Blows Top after Digging Jim Dorsey Wax; Hot Harp Helps Marsala

by DAVE DEXTER, JR.

Not since Glenn Miller hit his peak well over a year ago, via a string of fast-selling records, has a band duplicated his feat and pushed its way into the top money brackets. That was a fact until recently—until Jimmy Dorsey started clicking in high gear. If there is a foolproof formula for making hit records—and every leader is constantly seeking it—then Jimmy Dorsey has an invaluable possession. Every side he makes, it appears, ends up as a click. Juke-boxes throughout the land are well-stocked with recent J. D. releases.

Camarata Gets Credit

Of his latest discings, *La Rosita* (Decca 3711) is most appealing to a musician's ear. Tude Camarata scored it in his usual flexible manner, allowing the leader to show-case both his clarinet and alto in a perfect setting. There's also a Herb Haymer tenor chorus of interest, but a muted "brass choir" sequence, to this listener, makes the side extraordinary. The flipover is all Helen O'Connell's in a lengthy vocal version of a weakie from the pic "Ziegfeld Girl" called *Minnie From Trinidad*. O'Connell sounds better splitting lyrics with Bob Eberly on *In the Hush of the Night*, backed with *My Sister and I*, one of Eb's finest singing bits despite the sloppy sentimentality of the lyrics. That's Decca 3710. Still four more sides showing the Dorsey unit's versatility and cleanliness, are *Au Reet and Man*, *That's Groovey* (Decca 3721) and *Green Eyes and Maria Elena*, latter another splendid Eberly vehicle with three trombones shooting straight into the mike behind his robust baritone. Decca 3698. With an output like this it's no wonder that Jimmy, after five years of concentration on wax, is finally riding the crest. He no longer is merely "on the gravy train." Now he owns it.

Joe Marsala

Another comeback, Marsala's is more successful than Jimmie Noone's. There are no vocals on

Bull's Eye and Slow Down. First is a flagwaver with four clarinets making spectacular antics down-scale. Adele Gerard's heated harp-pluckings, Marty Marsala's gut horn and the leader's stick, plus an unusual tune and arrangement, make *Bull's Eye* recommended fare. The barker never seems to get anywhere. Decca 3715.

Bob Crosby

No Bob-o-Links!

The absence of that vocal quartet's name on the labels is enough to make anyone hear the actual performances of *Burnin' the Candle at Both Ends* and *The Mark Hop* (Decca 3694) in a receptive frame of mind. For Jess Stacy stars on both, the first being a Stacy solo with rhythm and ensemble background and the second an instrumental with Hank D'Amico, Stacy and Muggsy Spanier all soloing neatly. It's the same old story with Stacy—a man whose genius in the jazz field has never been questioned, and whose performance, either alone or in ensembles, is consistently the best. Spanier sounds good, too, but *Mark Hop* (composed and arranged by Bob Haggart) is a far cry from the righteous old Dixie jump the band once played with such abandon. Except for the soloists, *Mark Hop* might be played, and as well, by any one of a score of the big bands.

Yet it's an improvement over recent Crosby band releases, most of which have been all Bob-o-Link in character.

Charlie Barnet

The Captain and His Men features a mediocre Lena Horne vocal. Ellington's classic *Birmingham Breakdown* backs it, revealing a nice Bill Miller piano and a knocked-out Barnet alto bit. But this disc (BBird 11081) is certainly no improvement on Duke's original.

Art Tatum - Joe Turner

This combination again proves potent with *Last Goodbye Blues* and *Stompin' at the Savoy*, both of which show some mighty nimble Tatum right hand, Eddie Hall clary and Joe Thomas trumpet. Turner's vocal on *Blues* disproves the argument that he is handicapped without Pete Johnson's piano behind him. Decca 8536.

Jimmie Noone

It is unfortunate that an alleged blues singer, Ed Thompson, was allowed to hog both *Then You're Drunk* and *I'm Going Home* and thus ruin Jimmie's comeback on a new label, BBird 8649. Noone uses a trio, bass and piano with his own clarinet, and does a good job when Thompson isn't shouting. With Thompson on both, neither side means much.

Woody Herman

Cappy Lewis' violent solo trumpet outburst near the close of *Chloe* brands this sideman as a second Berigan—and more exciting than Bunny is today. The new Herman sax section also is obvious. Woody vocals. Note the Neal Reid trombone, too. He's one of the few ofays with a Nanton complex. *Let's Get Away From It All* on the back is adequate pop tune stuff well sung by Muriel Lane. Herman's brief clary bits stand out. Decca 3712.

Benny Goodman

Two instrumentals backed by two pops, and all done well, with the BG 5-man front line shining. *I'm Not Complaining*, paired with *My Sister and I*, is not satisfying because of weak material. Edgar Sampson has composed and arranged better. Helen Forrest's song-selling highlights the barker, and note how well it is recorded. Col. 36022. *Yours* has another okay Forrest spiel; *Take It*, a Margie Gibson original, gets too involved to be a great jazz vehicle. Brief spots of Cootie Williams' horn, Lou McGarity's Teagarden-like tram, and George Auld's tenor pop up on all four sides. But not a one of the four comes anywhere near being a Goodman masterpiece. Col. 36067.

Billie Holiday

Billie's attempts to carve Tony Pastor on the double-meaning *Let's Do It* lyrics fall short, but there's some swell Billie chanting anyway. She's even better on *Georgia On My Mind*, Okeh 6134, which gives little Eddie Heywood a chance to sport his ivory technique nicely. The pickup band behind her is weak on the whole.

Claude Thornhill

Fazola's return to wax with one of the fastest-rising bands in America is newsworthy. His clarinet, although heard briefly, is best



Coming Right Along both at the box offices and on their Bluebird records is the fine jazz band of Earl Hines, the "Fatha." The stogie-smokin' piano man is at the piano at right, diggin' a piece of fast music with chirpie Madeleine Green and arranger Jimmy Mundy. The Wm. Morris office shoots the band back to home territory, Chicago, in July. Latest record is *Jersey Bounce*, backed by *Sally Won't You Come Back*.

on *O Sole Mio* (Okeh 6124) which is tied with *Traumeri*. The leader's one-finger but tasty piano comes through the grooves well, as does Hammond Russum's tenor and Rusty Dedrick's gut horn on the "A" side. Once this band learns recording technique, it should produce greatly improved engravings. The six clarinets are not well recorded here, and the brass is not sharp and clean. Only time—and experience in record studios—will improve these faults.

Teddy Wilson

If the tune *But Not for Me* is one of the saddest sides Teddy has yet made, then *Oh Lady Be Good* (Col. 36084) must be one of the better ones, even though the bass is over-recorded. Helen Ward's singing is bad on "A" side. Teddy alone rates praise. *Lady* jumps lightly, however, and there are neat solo bits by Benny Morton, Jimmy Hamilton, George James and Bill Coleman as well as by the maestro.

Will Bradley

Cute lyrics, but a dismally anemic and unpretty melody, will keep *That's Her Mason-Dixon Line* from becoming a hit. Ray McKinley and Lynn Gardner sing it with the Bradley band on Col. 36044. Coupling is another in the boogie series, *I Boogied When I Should Have Woogied*, McKinley hitting the bull's eye with his vocal and Freddy Slack pounding out some jazzy 88. *Call Me a Taxi* (Col. 36082) has more clever McKinley singing. The mate is a dull pop competently handled by Terry Allen, *Shadows In the Night*. Bradley isn't heard much on any of the four, but the band is impressive. With stronger material, this group might mean more than it does. And more care should be taken in recording it, speaking from a strict technical angle.

Dorsey Bros. Album

Slickly wrapped in a cellophane-covered jacket, eight reissues by the old Dorsey brothers' band shape up into one of Columbia's better jazz packages. Jimmy's clary solo of *Prayin' Blues*, his flashy alto on *Oodles of Noodles*, and Tommy's sliphorn on *I'm Gettin' Sentimental* are obviously show-cases for the brothers' solo talents. More interesting from a strict jazz viewpoint are such evergreens as *Jazz Me Blues*, *Mood Hollywood*, *Shim Sham Shimmy*, *Anything*, and *By Heck*, all by the band, which at the time these were recorded included such "up and coming" gents as Bunny Berigan, Mannie Klein, Art Bernstein and Fidge McGrath as sidemen. John Hammond, prominently billed as "America's greatest authority on hot jazz," writes a much too sketchy commentary. But all in all, a solid sample, for which Columbia asks \$2.50.

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J. LAWRENCE COOK

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New 'Gems of Jazz' And Other Albums

By far the best album of the month for musicians' tastes is Decca's (201) "Gems of Jazz—No. 2" which Leonard Feather dreamed up. Four fine sides by Gene Krupa, *Blues of Israel*, *Three Little Words*, *The Last Roundup* and *Jazz Me Blues*; four by Berigan, *Blues*, *I'm Coming Virginia*, *You Took Advantage of Me* and *Chicken & Waffles*; two by Pat Brown, *Ocean Motion* and *Tempo di Jump*, and two solo sides by Jess Stacy, make up this attractive package of jazz in its best form. The stuff was made for British consumption a few years back and is offered for the first time in America. Feather's booklet is intelligently done; it's a gem of a collection and a steal at \$3.50. . . . The Count Basie "One O'Clock Jump" collection of 12 swell old Basie band reissues also rates plaudits, for it shows the Count's band when it was at its best, before it became brass-heavy and pooped from the road. Sides include *One O'Clock Jump*, *Swingin' at the Daisy Chain*, *Every Tub*, *Now Will You Be Good*, *Sent For You Yesterday*, *Swinging the Blues*, *Do You Wanna Jump Children*, *Panassie Stomp*, *Jumpin' at the Woodsie*, *Shorty George*, *Eni Blues* and *Jive at Five*. All for \$2.60 in a smart Mark Brodie-designed album. . . . "Crosbyana" by Bing Crosby comprises 12 reissues sung by Bing at a time when the Dorsey Brothers and George Stoll led his accompanying orks. It's Album No. 221 by Decca.

Lead Belly in Album

But more important, musically, than either the Basie or Crosby offering is Meredith Willson's album of "Modern American Music" in which are contained, and played by Willson's L. A. studio ork, specially-written American compositions by Duke Ellington, Louis Alter, Harold Arlen, Peter Le Rose, Vernon Duke, Morton Gould, Ferde Grofe, Sigmund Romberg, Dana Suesse and Harry Warren. It's No. 219 in Decca's "personality series" and grade-A in content, made up of two 10-inch and three 12-inch biscuits. . . . "The Midnight Special" album by Victor (P-50) consists of six southern prison songs as sung by Lead Belly, the blues shouter, and the Golden Gate Quartet, with an excellent commentary by Alan Lomax. *Grey Goose* and *Alabama Bound* stand out. Results might have been more successful had the soloist and the quartet sung alternately rather than simultaneously.

Space-Savers

Four Count Basie sides, none outstanding, include *Beau Brummel*, *I'll Forget* (with a Helen Humes vocal), *Wiggle Woogie* and *Jump the Blues Away*—Okeh 6122 & 6157. . . . Charlie Spivak's four of the month are *Intermezzo* and *Simpatica*, latter with a Gary Stevens vocal, and *Move Over* and *Tale of Two Cities*, none up to the band's earlier *What's Cookin'* and *Sit Down Bud* efforts, Okeh 6120-6146. . . . Really thrilling Hil-

(Modulate to Page 15)

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C-535—You're Some Pretty Doll

Oh Sister Ain't That Hot

C-536—Georgia Grind Dancing Fool

JOE SULLIVAN—PIANO SOLOS

C-538—Forevermore Del Mar Rag

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Most Popular Records in the Coin Machines

SONG	FIRST CHOICE	SECOND CHOICE
1—Amapola	Jimmy Dorsey, Decca	Sammy Kaye, Victor.
2—I Understand	Jimmy Dorsey, Decca	Charlie Spivak, Okeh.
3—Wise Old Owl	Al Donahue, Okeh	Joe Reichman, Victor.
4—Goodbye Now	Horace Heidt, Col.	Frankie Masters, Okeh.
5—The Band Played On	Guy Lombardo, Decca	The Jesters, Decca.
6—Dolores	Bing Crosby, Decca	Tommy Dorsey, Victor.
7—Alexander the Swoose	Kay Kyser, Col.	Art Kassel, Bluebird.
8—New San Antonio Rose	Bing Crosby, Decca	Bob Wills, Okeh.
9—There'll Be Some Changes	Ted Weems, Decca	Benny Goodman, Col.
10—Intermezzo	Marie Greene, Col.	Guy Lombardo, Decca.
11—Oh Look at Me Now	Tommy Dorsey, Victor	Woody Herman, Decca.
12—Apple Blossom Time	Andrews Sisters, Decca	Guy Lombardo, Decca.

COMING UP: Tab "Intermezzo" by Marie Greene, Guy Lombardo, Wayne King, Benny Goodman and Woody Herman as potential champs; "The Band Played On" also is still moving upward although "Amapola" and "I Understand" appear to be holding top positions well. "Swoose" is back in the big 12 again as a result of Kay Kyser's zany

recording and looks good for another two weeks at least. "Goodbye Now" hasn't hit its peak. Keep an eye out for "Friendly Tavern Polka," "Do I Worry," "Let's Get Away from it All" and "Everything Happens to Me," for they are moving fast into the "most popular" classification.

"SLEEPERS"

(Destined to be Big Earners in the Machines)

ANDREWS SISTERS—Already clicking in some locations, and destined for even bigger returns, is Music Makers by this noted girls' trio. A potential smasheroo, on Decca.

JIMMY DORSEY—Leading the pack with *Amapola* and *I Understand*, Jimmy has a follow-up to 1940's *Six Lessons from Madame LeZonga* in *Minnie from Trinidad*, from the picture *Ziegfeld Girl*, with Helen (LaZonga) O'Connell selling the song vocally. This band also has potential winners, in a big way, in *Green Eyes*, *When the Sun Comes Out* (another O'Connell vehicle) and *In the Hush of the Night*, again with a double vocal. Operators can hardly miss on any of these inasmuch as this outfit is rolling sevens and eights with every toss of the disc dice. All on Decca.

BENNY GOODMAN—My Sister and I, moving up nicely on the Hit Parade, gives the clarinetist a chance to show how well his band can do a pop tune for the coin-machine audience. Helen Forrest's singing is as good as the band's performance, and the recording is perfect, without the "Leiderkranz echo." Benny's version of *Perfidia* hasn't shot its wad yet, either. Both Columbia.

CROSBY-BOSWELL—Bing and Connie have a winner in *Yes Indeed*, a sort of comedy spiritual with backing by Muggsy Spanier and Bob Crosby's Bobcats. Fine vocal duet here with a swell commercial approach. May be dynamite within a few more days. Decca.

HORACE HEIDT—Friendly Tavern Polka, composed by two boys in the Heidt band, is moving swiftly. Worth trying on all types of locations. Columbia.

TOMMY DORSEY—Do I Worry? and a complete and unusual version of *Everything Happens to Me* give this trombone man two potential nickel-nabbers. Well worth trying on any location. Victor.

BARRY WOOD—These Things I Love, one of the prettiest of the 1941 ballads, is Barry's best record yet. All vocal with pleasant instrumental background. Victor.

GLENN MILLER—Although Miller and his men have been out of the public eye a few months while making a motion picture on the coast, Miller's waxing of the old favorite, *Ida*, is catching on in hundreds of locations and is proving a potent coin-grabber. An unusual arrangement with an unusual Tex Beneke vocal chorus. Bluebird.

CLAUDE THORNHILL—The hottest band, with the youngsters, along the east coast. Claude's first record with really big sales possibilities is *Sleepy Serenade*, a pretty and tuneful instrumental in the *Sunrise Serenade* class. The leader's piano-tinkling makes this disc irresistible to most listeners. Can't miss. Okeh. Woody Herman's version on Decca also looks good. One of them, maybe both, will make a lot of money for smart operators.

This Record Was Really Broken



New York—Joe Reichman's skull took a real hammering a few weeks ago when he let record reviewers and friends break records on his noggin' at a party Joe sponsored to publicize his new Victor contract. Here Ole Olsen of *Hellsapoppin'* fame shatters a disc—but Joe has protection in a football helmet. Reichman is now on tour in the Midwest. The band's new original theme tune, *Variations in G*, is now out on the band's latest platter, backed by *It's Sad, But True*. Pic by Allen Pinney.

Louie Armstrong Album Out Soon

New York—The long-awaited album of Louis Armstrong jazz classics, featuring J. C. Higginbotham and Charlie Holmes as well as "Satchmo," will be issued for sure in June by Decca. Among the sides to be included are *Ain't Misbehaving*, *Mahogany Hall Stomp*, *I Can't Give You Anything But Love*, *Satchel Mouth Swing*, *On the Sunny Side of the Street*, *Confessin'*, *Dipper Mouth*, *West End Blues*, *I'm in the Mood for Love* and *Struttin' with Some Barbecue*.

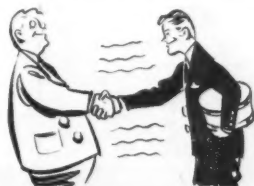
Mark Brodie is designing the album and Dave Dexter, Jr., is writing the booklet accompanying the sides.

Butterfield on Radio Discings

New York—One of the few Negro entertainers to be featured on commercial transcriptions is Erskine Butterfield, pianist. He recently made a batch of discs which will be heard on radio stations throughout the nation. Musicians on the date with him, all white, include Jimmy Lytell, clarinet; Tony Gottuso, guitar; Sammy Weiss, drums, and Leo Braun, bass.

Butterfield, a pianist—he records for Decca—also is heard twice a week on WOR and the Mutual web.

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Record Reviews...

(Jumped from Page 14)

ton Jefferson alto on Cab Calloway's *Willow Weep for Me* (Okeh 6109) tied with *Jonah Joins the Cab*, *Jonah Jones'* trumpet predominating. . . . Xavier Cugat flops badly on his version of *Intermezzo* (Col. 36041) backing it with *Rendezvous in Rio*, also unimpressive. Cugat plays *Intermezzo* as a beguine with a large vocal chorus assisting. But at least four other recorded versions, notably Marie Green's and Benny Goodman's, are superior.

Ofays on First 'Smack' Record

New York—Fletcher Henderson's new band made its first recordings, for Columbia, April 24. In the band were two white musicians and an ofay girl chirp.

"Smack" imported Alec Fila to bolster the trumpet section and Mickey Folus, Teddy Powell's ace tenor saxist, to work with the regular Henderson sax section. Helen Young, ordinarily chanteuse with Johnny Long's ork, handled the vocals. Feature of the date was an original called *Pixie from Dixie*, which may have a different title when the disc is issued. Henderson's band, recently signed to a long contract with Roseland Ballroom, now is on tour in the Midwest.

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Bechet Makes 4 New Discs

New York—Sidney Bechet followed up his recent "one-man band" record date with another at which he used six men besides himself, cutting *Swing Parade*, *I Know That You Know*, *Sleepy Time Down South* and *Ain't Gonna Give Nobody None of My Jelly-Roll*.

Men who worked with Sidney were Gus Aiken, trumpet; Sandy Williams, trombone; Lem Johnson, tenor; Cliff Jackson, piano; Wilson Meyers, bass, and Kenneth Clarke, drums. The four sides will appear on Victor.

Thornhill Band To Wax Okeh

New York—Columbia has signed Claude Thornhill and Herbie Holmes to record for the Okeh label. Late contract renewals include Eddy Duchin, Ray Herbeck, Joe Sullivan, Cab Calloway and Slim Gaillard.

More Boogie in Decca Album

New York—Decca will issue a second album of boogie woogie piano selections some time in June.

Its first boogie collection was one of the biggest sellers the company has had.

Artists to be featured in the second album are Pete Johnson, Meade Lux Lewis, Turner Parrish, Erskine Butterfield, Bob Zurke, Charlie Segar and Dot Rice. There'll be 10 sides in all.

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Diggin' the Drums

Solos, if Unavoidable,
Should be Spontaneous

by George Wettling

Lou Winick of Allentown, Pa., writes me that he religiously reads the column every time it is printed and although he finds it very interesting and helpful he has never yet seen anything pertaining to the theory of drumming.

Well now, that got me to thinking and I got Mr. Webster's dictionary book and looked up the word theory. Noah gives as a definition: "A supposition to explain something." That is just what I have been trying to do. Everything that appears in this column is theory; I am theorizing—I use theory to answer technique questions. I hope Lou understands.

Eddie Bone sends me the following questions:

1—When a drummer takes a solo should he work it out beforehand or should he hit anything before him?

Ans:—To begin with, I do not give a hoot for drum solos; they are most unmusical, and generally uninteresting. But if you must play a solo I would suggest playing it spontaneously rather than working up a routine.

2—What is the common number of measures in a drum solo?

Ans:—That all depends on how long you think the public should be annoyed. I have heard as many as 16 to 32 bars on up to 227 or some such odd number.

3—How high should a drummer sit, and what is the best position for the snare drum?

Ans:—There is no official height, to my knowledge, at which a drummer should sit. Just be sure you are comfortable and that your foot touches the bass drum pedal.

The position of the snare drum is a matter of personal choice.

Tommy Cotter of Chicago, along with scores of others, has written asking for an explanation of the 26 original rudiments. Some say they have been unable to find 26, others claim they never heard of such a thing, etc. Well, here they are:

- 1—Single stroke roll
- 2—Long roll
- 3—Seven stroke roll
- 4—Nine stroke roll
- 5—Ten stroke roll
- 6—Eleven stroke roll
- 7—Thirteen stroke roll
- 8—Fifteen stroke roll
- 9—Flam
- 10—Ruff
- 11—Single drag
- 12—Double drag
- 13—Single ratamacue
- 14—Double ratamacue
- 15—Triple ratamacue
- 16—Flam accent
- 17—Flamacue
- 18—Flam Tap
- 19—Single paradiddle
- 20—Double paradiddle
- 21—Flam paradiddle
- 22—Flam paradiddle-diddle
- 23—Drag paradiddle No. 1
- 24—Drag paradiddle No. 2
- 25 & 26—Ruff Paradiddles 1 and 2

For the life of me I can't see why some of the drummers of today bother to buy a snare drum at all, when all one hears from one tune to the next is "paah chink-ah-paah, chink-ah-paah" coming from the high-hats. As my good friend Cozy Cole says, many young drummers today think a roll is something you eat with butter on it.

Now for all high-hat enthusiasts, Bruce Cameron of Indianapolis has an unique invention. It is a new type high hat using not one or two, but three separate pairs of cymbals, ranging in size from one pair of tiny eight inchers to one pair of 16-inch heavy field cymbals for very rough work. But here is the revolutionary part of this layout: two of the sets are motor-driven so that they revolve or spin while you play. Not only that, but in one set the cymbals revolve in the same direction, and in the other set the two cymbals revolve in opposite directions, making for strange and subtle nuances in tone color and pitch.

Address drumming technique questions to George Wettling, 608 S. Dearborn St., Chicago. Enclose a stamped, self-addressed envelope if you want a personal reply.

Small Band Banter

by EDDIE CHARLES

You will probably recognize Mousie Garner (right) in the picture below. Mousie, who was one of the original Ted Healy stooges, and his three fanatics are currently dispensing jive and hysterical hokum at Frankie Palumbo's 20th Century Club in Philadelphia. That's Milt Shapiro, left, trying to bang out a boogie beat on the 88. What a lucky satchel!



George Jules, the Banter's itinerant correspondent, now playing accordion with Howard McCreary in Biloxi, Miss. posts this item from the *Waukegan Post*: While playing at the French Lick Springs Hotel George heard an extraordinary one man band. He is Glenn Paxton, who plays clarinet, saxophone, piano, harp, cello, accordion, trumpet, vibes and organ, using two or more instruments at a time. Glenn uses muted trumpet with either organ or vibraphones (his own) background, or both, or accordion and trumpet amplified through mikes in the organ. Vibes with organ background, piano and organ, etc. *ad infinitum*. Glenn has made many recordings and has been at the hotel for four years. George tells me the musical effects will scare you to death.

The Three Niblicks with Peggy Lester, go into Chicago's Brevoort Hotel. Janie Fisher, wife of Sid, guitarist, expect a little Niblick in July.

Private Sessions Good

Thanks to Bill Curtis, with Blondy Penman's West Coast Band, four men, now at the Puritan Klub, Mendota, Ill. for the long letter and the pictures. That private jam session idea is a good one, Bill. Nothing like it to get rid of the jitters or any feelings of animosity that sometimes creep up in a small band. Will try to get your picture in a later issue.

Note to Tyre Swanger, still beatin' it out with the Cabin Boys at the Hotel Grand, LaCrosse, Wis. We appreciate your long letter and pictures. Your idea about advertising of course is a good deal. No matter what they say about your band, just make sure your name is mentioned.

Eddie Charles' "Small Band Banter" column is the "champion of the little combo." Shoot him a line, c/o Down Beat, 608 S. Dearborn St., Chicago. For a personal reply enclose a stamped, self-addressed envelope.



Conniff Band Unshutters

New York—The new Ray Conniff orchestra made its debut May 2 at the Hickory House, a West 52nd street jam spot, replacing Babe Russins' ork. Conniff, fronting his little group with his trombone, surprised H. H. barflies by introducing Charlie Barnett's wife, Harriett Clark, as his girl vocalist.

With MCA "interested" in the band, Conniff allowed Stan Zucker to place him in the spot for his job. The band had been in the woodshed about four weeks. Milt Raskin is on piano and Nick Patullo, who was in the Artie Shaw combo with Conniff, is on drums.

Jack Ferrier is on alto, Milt Fields, hailed as a new "find," is on tenor, the bassist is Felix G. obbe, and Jackie Koven is blowing trumpet. Conniff is set for a month with options. He's doing most all the arranging himself.

Spots Esposito With Powell

New York—Teddy Powell, riding a new crest as a result of his recent Bluebird boogie records, has taken Spots Esposito on as first trumpeter. His band, booked by CRA now, comprises Esposito, Howard Gaffney and Tommy D'Augustino, trumpets; Gene Zononi, Joe DeMaggio, altos; Harry Davis, Mickey Folus, tenors; John O'Rourke, Harry Gary, Bill Westphal, trombones; Tony Elles, piano; Tony Frederici, bass, and Les Fromm, drums. Powell uses guitar only on record dates.

'Native Son' Star Planning New Ork

New York—Canada Lee, former prizefighter, band leader and radio announcer, now starring in the legit show *Native Son*, is planning a new band which he'll break in at the Savoy Ballroom in Harlem. Nothing definite set yet but Lee, one of the most talented Negroes to appear in years in legit circles, believes he could click as a wand-wielder.

The Band Box

Dick Comes on
With More Clubs
by Dick Jacobs

We'll start in with the usual flock of new listings and then, if space permits, we'll delve into some chatter.

Three more VAUGHN MON-ROE CLUBS . . . Roland Slattery, 88-34 209th St., 'Bellair, L. I.; Miss Rita Sacca, 212 W. Broad St., Palmyra, N. J.; Chuck Stone, 2622 W. Ashwood, Nashville, Tenn. BOB ANTHONY CLUB, Chickie Brambilla, 529 Park Ave., Hoboken, N. J. (Bob's the vocalist with Terry Shand's band). BOBBY BYRNE CLUB, Bud Jones, 823 W. 8th St., Sioux Falls, S. D. . . . HARRY JAMES CLUB, Wm. Siadak, 357 W. 38th St., NYC. . . . EARL HINES CLUB, Joseph Amenta, 221 Passaic St., Trenton, N. J. This is the first officially sanctioned club for the father. . . . ARTHUR WRIGHT CLUB, Esther Angelo Genito, 2394 Belmont Ave., Bronx, N. Y. (Art is Sammy Kaye's vocalist). . . . CHICK FINNEY CLUB, Minnie Mae Myle, 4356 Easton, St. Louis, Mo. . . . BENNY GOODMAN CLUB, James Rhodes, YMCA, 181 W. 135th St., NYC. . . . BOB STRONG CLUB, Virginia Aranowski, 3249 S. May St., Chicago, Ill. . . . WILL BRADLEY-RAY MCKINLEY CLUB, Elaine Lustine, 1619 Allison St., NW, Washington, D. C.

And now for the gang who are looking for some clubs to join or some readers to correspond with. J. H. Turner, USS Arctic, San Diego, Calif., is looking for an ALVINO REY, HENRY BUSSE, or KAY KYSER CLUB. . . .

Which doesn't leave much space for the chatter but here's a suggestion. . . . What do you guys and gals think about forming an official organization to sanction the clubs and keep everybody posted on what's doing? Let's hear your ideas on this subject. . . . So long, gang.

Mail for Jacobs should be addressed c/o Down Beat, 608 S. Dearborn St., Chicago. A stamped, self-addressed envelope will bring a personal reply.

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New York

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• Trombone Tips •

'The Doubling Hazard Is 99% Mental'

by Murray McEachern
—of Paul Whiteman's Band—

Last column I mentioned the problem of doubling, and said we'd get at it this column. Probably many musicians who are doing any doubling have run into difficulties like those of R. B. Scott, of Chicago, who writes:

"I am a trombone player (for the last 9 years) and have been doubling some trumpet lately. I have begun to notice that my lip tires quicker than it did before I took up doubling. Do you think that this is an indication that I should forget trumpet, or will my lip get to be strong again? My teacher says my trumpet playing is progressing. What I want to know is, what are my chances of being a doubler and what is your advice on the line of lip care?"

Confidence, Relaxation Important

This problem of doubling, Mr. Scott, and all the rest of you who are finding it tough going, is 99% mental. It is the easiest thing in the world to build up a mental hazard about playing more than one instrument. So, if you're a trombone player, and start playing trumpet, your first thought is apt to be, 'I wonder if I can do this without tiring too much, or ruining my lip, etc., etc.' You can

would like to know what you think is the proper way to obtain a vibrato on the trombone. I have found that different teachers differ in their opinions, some say it should be done by a mere vibration of the wrist and some by the movement of the slide. I would like your opinion on this matter."

This problem of vibrato is a ticklish one. Vibrato is an art in itself, and it is something that can be experimented with and worked on—only forever! Vibrato should never be the same on two succeeding notes, for instance. And when you realize what that means, you know you're tackling a plenty tough subject!

I would like, however, to point out a few of my own theories—and then it's up to you.

Wrist Vibrato Awkward

In the first place, the way you obtain vibrato depends much on how you hold your slide. If you hold it in the conventional way,



Out in the Woodshed hard at work over a Bobby Smith score, the Charlie Teagarden brass section blows and rebloos to make it come out the way Bobby wanted it to. The trombones are Mort Croy and Bill McMann; trumpets, with Charlie in back, are Mario Serriello and Buddy Bergman. The band, using five reeds, is in its sixth week of a six month date at Donahue's, Mountain View, N. J. Ray Rising pic.

see what that sort of reasoning does to your confidence and relaxation, both of which are MOST important to successful playing.

In doubling trombone and trumpet, your lip naturally gets more tired than if you were playing just one instrument. Switching from trombone to trumpet, it is necessary to develop a smaller set of muscles. This development takes time. I have found it a good idea to mix the practice of both instruments, never overdoing either! And most important of all, DON'T HAMPER YOURSELF WORRYING ABOUT YOUR LIP TIRING OR YOUR APPARENTLY SLOW PROGRESS. The art of relaxed practice and playing takes time to cultivate and should not be sacrificed to quick progress which may cause tenseness, which in turn brings about fatigue and no progress at all!

If your teacher says your trumpet playing is progressing, Mr. Scott, then I'd say your chances of being a doubler are perfectly good, if you take it slow.

Vibrato Question Ticklish

A letter from Robert Woodruff, Swedesboro, New Jersey, brings up a question that has many answers, and could be discussed from now until, but maybe we can make a start on it. He says:

"First of all, I want to extend my sincere appreciation of your column, Trombone Tips. I'm sure it's going to be a big help. . . . I

between thumb and first and second fingers, your wrist has to turn farther in, the farther you let out your slide. Therefore, a wrist vibrato involves some awkwardness.

Now, on the contrary, I hold my slide between the first and second fingers, which enables me to reach farther, keeping the wrist nearly straight, with greater ease. This way a smoother vibrato is achieved, for the slide bounces back and forth between the first and second fingers, for instance about a half inch if the fingers move two or three inches. It also provides greater flexibility than the wrist vibrato. This is very difficult to explain in words, and can best be understood by experimenting yourself.

Lip vibrato, too, of course, is very useful. And the ideal way is to use at all times a combination of slide and lip vibrato. I will say more about lip vibrato in our next column.

Address letters to Murray c/o Down Beat, 608 S. Dearborn St., Chicago. For a personal reply enclose stamped self-addressed envelope.

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• Sax Problems •

Ideas on How to Learn To Read Music Well

by Norman Bates

In my very humble opinion there is no such natural animal as a fast sight-reader. They are made, not born, whether it be conscious effort on their part or not.

For a recent six weeks, I was a fine "hot stylist," others "straight men." The sum total of their contentions seems to be "If I see an odd rhythm in a new arrangement, it's like meeting an old friend in a new suit. You are bound to recognize him, even if he is disguised a little."

You're Good as Next Guy

To those who feel self-conscious on this reading setup, a word to the wise should be sufficient. Remember—no one is any better than anyone else. They only think they are. So it's that very thin thread of self-confidence that's the only difference between success and failure.

I have always found that the things you fear happen much faster than the things you hope for.

Memorize Rhythmic Combinations

The real enemy of the poor reader is himself. His real problem is fear, because he tries to read every beat, which cannot be done. In other words the poor reader works much harder than the so-called fast reader. Why? Because the good reader has memorized the patterns as combinations of patterns, rhythms, and licks, years before. So, when he reads, all he has to do is recognize an old familiar face.

The poor reader, struggles through a passage, working hard to read it and promptly forgets what he has played.

I have found that most good readers can recognize rhythms, as to their values, just by hearing them beat out. Not so the poor reader. He does it only with one sense—sight.

I would advise those bothered with reading rhythms to practice daily beating out easy rhythms, learning to recognize and write down each one for self training. Later, learn to hear two and four bar phrases of rhythms. It is best to write them down in a monotone, similar to the way in which drum parts are written.

Write 'em Down

See if you can help yourself get a better rhythmic ear by studying and writing down a few of the rhythms played daily over your radio.

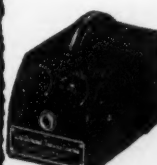
I once gained, in a very odd manner, a good insight as to why one person could read so well and the other could not. It was given to me by an RCA radio operator. He said, "If you want to learn professional Morse code, fellow, don't learn it letter for letter, learn it word for word, and listen for the rhythm of each word."

This might come in handy as a hint to those blindly forcing themselves to read.

I have talked to a great many of the top sax men in the business, about reading. Some of them are

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John Hammond Jumps the Fence



New York—No longer a "strictly Basic" man, former critic John Hammond is shown with Frankie Masters, originator of "bell-toned music," at a recent Columbia Record Corp., clambake at Hotel Gotham. Hammond a few years ago wrote vitriolic articles for the Beat and other mags upholding the "righteous" jazz. Today he records such bands as Masters, Tiny Hill, Dick Jurgens and others which exemplify styles he used to blast at. But several younger, more dogmatic critics who idolized his writings have taken up the scrap where John left off. Pic by Larry Gordon.



FRED FOX
Pasadena

JOE FARMER
Seattle



RECORDIO-PRO—Showing Master unit (center) and two turntable units. Matching, snap-on covers have been removed.

- AND RECORDIO BRIDGED THE GAP

Fred Fox of Pasadena used RECORDIO to record his song lyrics. Then he mailed the recording to Joe Farmer of Seattle who wrote the music and sent back a RECORDIO version of the finished song.

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That's just another one of the interesting stories that reach us every day about important uses musicians are finding for RECORDIO. The RECORDIO-PRO model pictured above was specially designed to fill every recording need of musicians, bands and orchestras.

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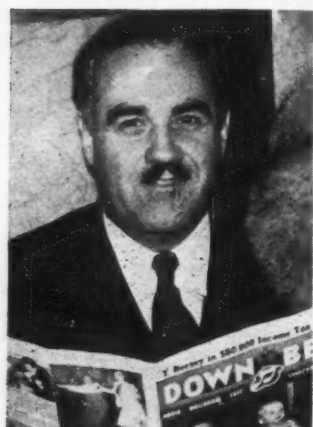
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THE HOT BOX

A COLUMN FOR RECORD COLLECTORS

by GEORGE HOEFER, JR. (2 East Banks, Chicago)

"Bix never used reefers, and it burns me up to read and hear the numerous stories that have been written about him these past several years. Why, he didn't raise any more hell than any of the others." It was Vic Moore talking in his



Vic Moore Today

own Park Ritz Cocktail Lounge in Chicago. Vic played drums with the Wolverines until the Florida "egg was laid." Shortly after Bix left the band in New York, the others, with McPartland on horn, went down to Florida where they were engaged to play at the exclusive Everglades Club in Palm Beach. Among the opening night guests was Jascha Heifetz, the eminent violinist. When the Everglades manager asked him how he liked the new band, Heifetz answered "No good, no fiddles." Thus ended the Wolverines' stint at the Everglades, and they returned to Chicago, minus Vic, to play at the Valentino Inn with Dusty Rhodes on drums.

Had Band With Hoagy

Moore stuck around in Florida and dabbled in real estate during the "boom" which soon exploded on him. He organized a little band, known as Vic's Jazz Band, with Hoagy Carmichael. That was when Hoagy used to practice on one of

the finest pianos he could find in an exclusive Palm Beach piano salesroom. This held out until one day the salesman brought a big buyer to "dig" the finest 88 in the house and found Hoagy beating it out. The embarrassed salesman asked Hoagy to please relinquish his position, but the latter insisted he was there first.

Vic finally left for New York City and teamed up with Bud Freeman, Spencer Clark, Jack and Babe Russin, and Jack Purvis ("the craziest man I ever knew") to take a European junket. They started out from Manhattan with a contract but arrived over there to find they had no contract and the panic was on. The band known as the New Yorkers roamed Europe but worked little. After returning Vic worked with Gene Fosdick and Ted Fio Rito for awhile and finally retired from active music and took over management of the Decca Records branch in Detroit. Now he manufactures flood lights and runs his Cocktail Lounge in the Rogers Park hotel where he tells about musicians he has known, and that includes almost all of them.

Collectors' Catalogue: Harry E. Avery, 767 Buena Vista Ave., Alameda, Cal. Prominent West coast collector of Bix, Trumbauer, Nichols, Teagarden, and Lang. Believes white jazz has not been given proper emphasis. Interested in obtaining miscellaneous unknown personnels. Drives a gasoline tanker for a public utility.

Pvt. Lytleton M. Tough III, Co. D., 29th Medical Training Battalion, Camp Grant, Ill. A recently drafted St. Louis collector of Louis, Ellington, Hawkins, Ben Webster, and Lester Young. Brought down by the lack of jazz in a military camp. Was librarian of the St. Louis hot club.

Donald Banks, 1 Queen St., Melbourne C. I., Victoria, Aus-

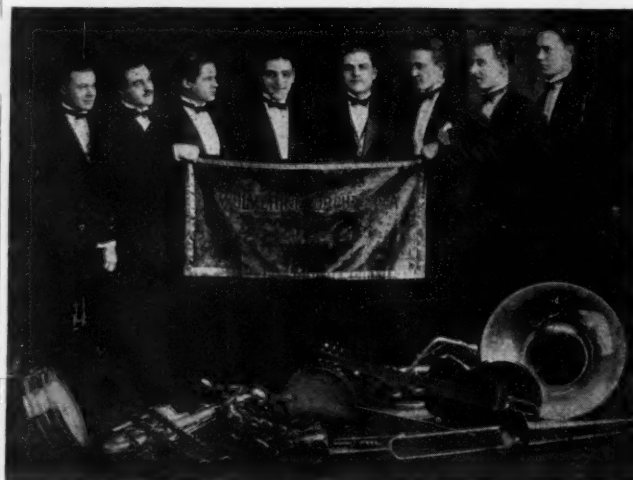
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The Wolverine Orchestra circa 1923. This rare shot, taken in Chicago 18 years ago, includes, left to right, Al Gaudet, trombone; Vic Moore, drums; Bob Gillette, banjo; Dick Voynow, piano; Jimmy Hartwell, clarinet; Bix Beiderbecke, trumpet; George Johnson, sax, and Min Leibbrook, bass. Pic courtesy Vic Moore.

alia. Plays jazz piano and collects the better colored instrumentalists. Bemoans the lack of decent record releases down under. Drivin' Drivel: E. B. Sullivan,

Chi collector-cartoonist, comes up with a record by the Jimmy Wade band, mentioned in the Box April 15, as follows: It is on Black Patti 8019, the tunes, *Original Black*

Orchestration Reviews

★ by TOM HERRICK ★

Mason's 'Where You Are' Good Stuff

Where You Are

Published by Felst, arr. by Jack Mason

The new Gordon-Warren hit tune from the movie, *The Great American Broadcast*. A sweet flowing ballad tune, it's one of the most melodic they have turned out in some time. After a 4-bar intro with unison saxes and staccato brass in hats, the brass lead off in the first cut chorus with sax background, after which a rather lengthy interlude takes it into the repeat choruses. The last chorus continues in the schmaltz vein. Good commercial stuff.

Au Reet

Published by Regent, arr. by Camarata

Camarata's arrangement of Fud Livingston's tune, and an almost identical copy of the Jimmy Dorsey record arrangement. After a screwy 8-bar intro, the arrangement leads off with an 8-bar verse, a tenor sax solo. The melody chorus follows at B with saxes answering muted brass. Alto sax kicks it around for 16 bars at C followed by a powerhouse ensemble bridge, while the rest of the arrangement barrels along in true Dorsey swing style. Good work by Camarata.

It Was Wonderful Then

Published by Marks, arr. by Paul Weirick

Pretty tune—reminds you somewhat of *Allah's Holiday*. A 4-bar intro leads into the repeat choruses which are split between ensemble and saxes, with straight mute brass figures on the second chorus. After the second ending solo tenor and clarinet split the special, while clarinet alternately joins the brass section in muted background figures. The last chorus rides nicely with unison saxes on the melody supplemented by sock brass in the upper register.

Mister Gallagher and Mister Shean

Published by Mills, arr. by Will Hudson

Here's that old timer of a good many years back currently being revived in the pix, *Ziegfeld Girl*. Will Hudson's usual excellent scoring turns it into a very acceptable bounce tune. After syncopated en-

semble figures in the 8-bar introduction and the inevitable brace choruses, *tear* takes off for 16 bars with a solidly voiced background for five brass or optional reed fill in where the brass are missing. Second trumpet gets eight bars leading into a swingily phrased last chorus for ensemble.

I Have So Much More

Published by Witmark, arr. by Toots Camarata

It's a relief once in a while to get away from the staid old formula for arranging pops in stock form. Toots' work on this sweet tune proves that it's possible to be original and still simple in a stock arrangement. The repeat choruses are there all right, but instead of the traditional ensemble-sax split, the first chorus goes to clarinets and tenors double on the lead with cup muted brass figures. Then after eight measures of that, the brass takes over with pretty reed counterpoint. There's some full brass at B at the start of the special chorus and the arrangement continues in a sweet vein, closing with the same combination used in the first chorus.

Saturday Nite

Published by Fowler, arr. by Bill Finegan

It hasn't anything to do with the arrangement, but this publisher leaves a nice generous white space at the top of the stock for a band's library number! This is one of those Glenn Miller originals arranged by the lad who does a good deal of Miller's stuff. Trombones and saxes collaborate in an effective 8-bar intro, followed by sax lead and muted brass figures on the first sixteen. Ensemble takes over at the bridge, followed by a sax out. Plunger brass gets behind a tenor solo at C for sixteen with second trumpet at the bridge and tenor on the last eight. Brass continue in plungers at E with 16 bars of trickily phrased sax work, this time trombone taking the bridge. The ensemble begins to romp at F and Finegan let the saxes look at five sharps in the last melody chorus at G, which dies out in a pianissimo ending.

Everything Happens to Me

Published by Embassy, arr. by Paul Weirick

A lot of 8th notes in this melody, which is best played at a slow, almost drag tempo. The repeat choruses are followed by a 4-bar interlude into the special which Wei-

Bottom Dance and All That I Have Is Gone. Both sides have vocal by Perry Bradford.

Dick Jones of Long Beach, Cal. has the Ellington *Rent Party Blues* and *St. James Infirmary* on Oriole 1849. Collectors can add them to Hot Discography.

Cow Cow Davenport writes his hand is improving and he is about to record a mean boogie. Cow Cow wants the world to know that was he who actually composed the famous *I'll Be Glad When You're Dead, You Rascal You*.

Herb Morand used to play trumpet with Meade Lux Lewis on piano at Bratton's Rendezvous in Chicago. Herb says he once had Freddy Keppard's horn.

Little Bill Gaither (Leroy's Buddy), blues singer for Decca and Okeh, has opened up a radio shop in Bob Sales' bailiwick, the heart of the Louisville "ribs 'n rice" district. An early Benny Moten Kansas City orchestra record is the band's accompaniment for *Ad Brown singing Ill Natures Blues* (8456) on Okeh 8123. The reverse is Benny Moten on piano and Lamar Wright on cornet playing *Waco, Texas Blues* while Mary Bradford sings.

Solo of the Month: Coleman Hawkins tenoring on the *Allen Hawkins Dark Clouds*, issued on the Perfect-Melotone series.

rick again orchestrates with the idea in mind of keeping the lead independent of the accompanying figures, so that it may be eliminated in the event of a female vocal. A darned good idea, by the way. The brass swings lightly on the last chorus.

Do I Worry

Published by Southern, arr. by Welton Marquis

The Ink Spots' Decca record of this is going big and you ought to have it by now. This is a simple melody arrangement throughout with brass and then saxes on the lead in the first two choruses. In the swingily notated last chorus the first trumpet gets a brief solo, which emerges quite unexpectedly from the ensemble.

Do You Believe in Fairy Tales

Published by Santly-Joy, arr. by Paul Weirick

Another movie tune from *Pot O' Gold*. Tenor sax takes a nice little melody in the introduction and then doubles with clarinets on the first chorus. The second goes to saxes and muted brass with some swinging and bending and a few bars of second trumpet solo in the last.

SHEET MUSIC BEST SELLERS

Amapola (E. B. Marks)
Walking by the River (BMI)
Wise Old Owl (BMI)
New San Antonio Rose (Berlin)
My Sister and I (BMI)
Do I Worry (Melody Lane)
Georgia on My Mind (Southern)
No. 10 Lullaby Lane (BMI)
Intermezzo (Schubert)
Oh, Look at Me Now (Embassy)

SONGS MOST PLAYED ON THE AIR

Amapola (E. B. Marks)
Maria Elena (Southern)
It All Comes Back to Me Now (BMI)
Do I Worry (Melody Lane)
Walking by the River (BMI)
There'll Be Some Changes Made (E. B. Marks)
Two Hearts That Pass in the Night (E. B. Marks)
High on a Windy Hill (BMI)
Wise Old Owl (BMI)
Number 10 Lullaby Lane (BMI)

WHERE IS?

BILL "STINKY" GLASER, drummer, recently associated with Roy Cohen?

PAUL COOPER?

FRED HENDERSHOT?

CLIFF LYNCH, drummer, who jobbed around Flint, Michigan, last year?

MARIE BEELER, singer and dancer in 1940 George White's Scandals?

NATALIE NYMAN, formerly resident of LaCrosse, Wis.?

JOHN MCCORMICK, trumpet, from Miami University?

HOMER REINHARDT, tenor sax, formerly with Dick Gardner?

JAMES JEFFRIES, trumpet and arranger, formerly with Dick Gardner?

DON WARNO?

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Melody of the Plains Marches
Here Comes an American
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At Reyn dropped in on New York engagement whose hand ala, still an one trumpet Reynolds, Golden.

Slotin Up a PW M

by CH

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The PW c guez, says i a Cuban ju going to b Puerto Ric Three of accident on Duchesne, Willie Rod and took t turned ou as they f

Carlson Race in

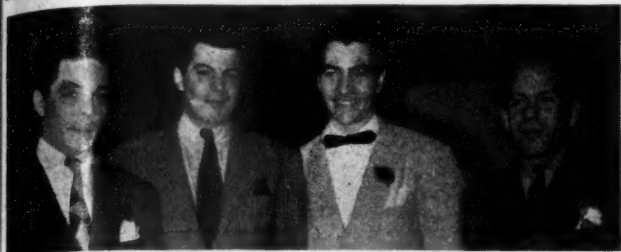
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At Reynolds' Hangout . . . Three guesting baton-wielders dropped in on Tommy Reynolds last month at the Famous Door, on New York's West 52nd street, to wish him a good run on the engagement. Left to right are Jerry Wald, a clarinetist as is Reynolds, whose band recently was taken over by General Amusement; Joe Marsala, still another stick-blowing maestro, whose band of three clarinets, one trumpet, rhythm and a harp is now featured on Decca discs; Reynolds, and Little Jack Little, vet pianist-crooner. Pic by Mickey Golden.

Slotin Scoops Up a Load of PW Miscellany

by CHARLOT SLOTIN

Savannah, Ga.—Trouble is going to follow the poster received by Paul Whiteman between shows here last month. Poster was sent by Don Bestor, who found it in a store window in Virginia; it displayed the famous Whiteman caricature—the exact cut used on his billboards—and the lettering was arranged the same in duplicate type. Only feature of which was different was the name, which was Frank Alexander. Pops said he'd probably sue; he hadn't quite decided what to do about it.

Artie Shapiro did not leave the band; he only "went home to see his wife and new baby," and is now back in the outfit. Incidentally, while he was home, his friend Sid Weiss was home for the same purpose, as mentioned before in *Down Beat*. But Sid broke his wrist in a friendly tussle, and Artie took his place with Tommy Dorsey until he had to return to Whiteman.

The PW drummer, Willie Rodriguez, says if he's accused of being a Cuban just once more, there is going to be a murder; he is a Puerto Rican.

Three of the boys were in an accident on the way here. Mike Duchesne, Ray Eckstrand and Willie Rodriguez were in a car and took the wrong road, which turned out not to be a road at all, as they found out when they

bumped into a mountain. They were bruised and scratched a bit, but not badly hurt. A second carful of the fellows followed and hit also, but they weren't damaged as much as the first; both were glad they hit where they did, thus avoiding the precipice a little farther on.

Seymour Goldfinger, trombonist with Jack Teagarden, was to join the Whiteman crew the week of April 27. Arranger Johnny Burt, who plays a lot of piano, is coming down from Toronto to join the band.

Whiteman goes into the Chez Paree in Chicago tomorrow (16).

Pat Malone to Coach Muggsy Spanier Team

Altoona, Pa.—When the boys in Muggsy Spanier's band discovered Pat Malone, the former Chicago Cubs pitcher, running a tavern here, they wasted no time in having Muggsy sign up the veteran big leaguer to coach their ball team. Vernon Brown, on trombone with the band, is managing the ball club. He was head man in the Benny Goodman team of a year ago. Malone retired from pro ball a few years ago.

"That Tommy Dorsey outfit better watch out," says Muggsy. Dorsey recently hired the old time pitching ace, Grover Cleveland Alexander, to coach his ball team. The two bands will probably play each other as soon as their paths cross. Muggsy's band has two more weeks to go at Venetian Gardens here.

'Deacon' Moore to Front Indiana U. Outfit

by ROSS CHRISTENA

Indianapolis—Leo Reisman was granted permission to broadcast ASCAP songs over WIRE last week at the Butler University Junior Prom. The program was a non-commercial affair. Reisman took advantage of this unusual opportunity by playing tunes from some of the more recent musical comedy pictures.

Carl (Deacon) Moore is scheduled to take over Warpy Waterfall's Indiana University band. Waterfall's outfit is considered one of the top college crews in the country.

The good summer spots are going steadily and as usual the top bands have chopped off the choice ones. Chuck Smith is set to go into Heflin's Camp, Dick Pierce probably at Crystal Lake, and Charley Payne at Westlake.

Carlson Wins Stork Race in W. H. Ork

Chicago—Frankie Carlson, drummer with Woody Herman, beat Herman, Herman's manager and Herman's guitarist in the "stork race" all four were having to see who would become a father first.

Carlson's first, a girl, was born to Mrs. Carlson a couple of weeks ago in Oklahoma. Woody's child is due in July. Hy White, guitarist, becomes a father this month. And Mike Vetrano, manager, expects his wife to deliver before June. That's all, brother.

Cats Pinched for Illegal Fishing

Columbia, S. C.—Charged by an overall-clad magistrate with fishing without a license, two boys in Bill Farmer's band, and the wife of one, were released from a local bastille when the owner of the spot the boys were playing, Mrs. W. B. Brazell of the Loo-out Club, paid their fines, totalling \$75. The musicians were Charles Cooper, trumpet, and Hugh Cox, tenor. Cooper's wife was also arrested.

Welk Changing Men

Chicago—Lawrence Welk, who takes his champagne music into the Peabody in Memphis June 7 for four weeks, was looking for two new trumpet men at press time. Lyle Davis, Texas arranger, has been added to the Welk staff and there might be a big change in the style of the Welk combo as a result. Band is also looking for a male vocalist.

Rudy Bundy Turns In Great Job at Cincy's Gibson

by BUD EBEL

Cincinnati—Long shots sometimes come through and pay big dividends. Certainly that is the case of Rudy Bundy and his band at the Gibson Rathskeller. Management was undecided at the time the band was offered, but finally accepted and at this writing are more than pleased with their buy, which is probably the best musical band to play this room since its opening some 6 or 7 years ago. Band came in from Florida where they are more or less a fixture and where Bundy recently purchased a mansion.

This column has never at any time mentioned a non-union band, not because they are non-members but because there never has been any unit worth a mention. However, recently I heard a band that seems definitely on the way. It is only fair to mention the drummer and 1st trumpet man, both of whom seem ready to step out for something big. The band is Cecily Young's, and they seem to be getting their share of work locally.

CHATTER: Mel (band leader) Snyder raising chickens on his recently purchased farm. . . Ish Drain, that swell WLW drummer, headed for the Doc, with his new-born, going like a bat out of hell. MEASLES. . . Ray (Buck) Klee-meyer, local bassist who has inherited large sums recently, has changed his name to "Pierre" and taken over two local beauty salons with a fair young maiden. . . Business very good. . . Jean Gordon, beautiful Etc., Etc., with Johnny Lewis band after a long time with Jan Garber and Rudy Rudisill. She sings. . . Bill Holland, the Clio Burns trumpeter, picked on practically every local dream band. He plays that Chicago style and is of the old school. Ditto for Jimmy James of WLW and Al Gandee, the ex-Wolverine trombonist. . . Geo. Hall to get the first full week at Coney Island. Ted Weems who just finished a week at the Shubert Theater to get two nites at the Island as a pre-opening date. Joe Haymes back doing arrangements for Weems. . . Everybody has a little of that thing called great in them. Perfect example is Russ Morgan who has paid both salary and medical bills for his drummer Johnny May, who broke his leg when riding the orchestra truck. It was a head-on with another machine.

Red Norvo Ork Gets Week at Enna Jettick

by RAY TREAT

Auburn, N. Y.—Earl Hines came, was seen and did not completely conquer. The majority of the cats who caught the band at the Jefferson Theater believe it could stand a little polishing up, especially the reed section. The vocal department scored heavily, though. Billy Eckstein's songs won him plenty applause. Madeline Green and a male trio were fine. The 'Father' received a big hand for his ivory itching although the piano was a little out of tune.

Central New York hoofers and music hounds are in for a treat this summer. Enna Jettick Park is bringing in some of the finest attractions in many a season. Manager Charlie Parker has Red Norvo teeing off May 24th for a week followed in the next three weeks by Johnny Messner, George Hall and Bunny Berigan.

Your's sincerely apologizes for the unintentional error in a recent column which stated that Johnny Camarata was the brother of Jimmy Dorsey's "Toots." On checking up, your reporter (whose countenance is crimson), found out that the boys are not brothers. Some-

one told us they were, but the informant was misinformed. Jimmy Melfi (Vince James) doing seven nights a week at Ginsburg's besides the Roy's Gang work. Jimmy is probably the hardest working musician in Syracuse.

Kyser Band Knocks Texas For a Loop

by BILL BARKER

Dallas—Flying through the Southwest on a tour of nine one-nighters, Kay Kyser's band broke all paid attendance records in this section for a dance crew—grossing approximately \$60,000 (of which 65 per cent went to Kyser) from April 17 to April 27, inclusive. Biggest draw was his New Orleans date, where the till tilted to \$10,000. Dallas turned out 9,000 fans—four G's at a Sunday afternoon concert and over 5,000 the same Sabbath for dancing. Advertised as a two-hour bash, only one hour of music was offered in the concert, with 20 minutes of Kyser kidding. Crew was 25 minutes late in appearing due to being 30 minutes late arriving from Fort Worth.

While the Professor is doubtless elated over this turnout (his only previous Texas appearance was an egg-laying affair—Baker Hotel, Dallas, 1931), it failed to meet his record-smashing appearance at the Michigan State Fair, Detroit, in 1938, when Kyser drew 17,000 for afternoon and evening sessions on Sept. 8 (*Down Beat*, Oct. 1938.)



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Paulsen Is Expecting Our Uncle's Beckon

by DON LANG

Minneapolis—A draft number in the 500's will probably take George Paulsen from the fine reed section of Claude Thornhill this month. Paulsen, a Minneapolis Chet Groth pupil for many years, just fluffed off an offer from Shep Fields' outfit to stick with Thornhill until time to serve.

Another Groth pupil, Bill Mullins, joined Nick Stuart's band at the Adolphus Hotel in Dallas this month. Mullins has been with Allyn Cassel's territory band for the past year. Men for jobbing dates are becoming scarcer in the Twin Cities, the draft boards working like mad for their quotas.

Local Band into Anglessy

The fine commercial band of Little Joe Hart, playing at the Anglessy Cafe until the latter part of May will be replaced by a local outfit for the summer. Manager Joe Brush has his eye on a local band, not yet decided, but probably Red Anderson, who had been rehearsing for the job.

The Nicollet hotel will also go local, a rumor that Tommy McGovern, now at Curly's Cafe, may lead with his fine piano style. Vern Elliot, whose tenor work is the most in demand, married Joyce Maland, favorite vocalist of the old Cec Hurst band last month. Elliot, now with McGovern, will probably be in on the Nicollet job.

Fem Trio Joins Wayne King

The 3 La Grandeur Sisters are the latest addition to the Wayne

King band, starting their tour here at the Orpheum Theater. . . Abe Benike, trumpet man back from a too-long session with Paul Pendarvis, has been signed to the Sterling Young aggregation after only a few days home. . . Rumored that Johnny Davis will be here for three days before opening in Denver. Earl Murtaugh, Davis' Minneapolis trombone-vocal star, is now carrying wife Virginia and young sons Pat and Mike on the road with him.

Rudy Kilian Gets Choice Balto Spot

by GEORGE S. EVERLY

Baltimore—Johns Hopkins University, which always put on a glamorous June Week, this year will go the limit with dances featuring Benny Goodman, Jimmy Dorsey and their own school group, The Johns Hopkins Blue Jays. . . Rudy Kilian and his Kadets start another season at Gwynn Oak Park on May 17th. Rudy will feature Mary Ahlers, attractive vocalist, with his 13-piece crew. This is one of the choice jobs in Baltimore.

Gil Burns and His Boys have just signed a contract to play at the swanky Glenwood Country Club for their fourth consecutive season. Gil will feature Tom Wessell, drummer-vocalist. This is one combo that is not affected by the draft as each man, along with



The Yankees Got Their Kicks with Mitchell Ayres and his band at the Peabody Hotel in Memphis while they were down there recently and the ball club took two games from the Memphis Chicks (name of the team there). Here Ayres is shown at left, with Harry Terrill, whose powerful alto is the band's trade-mark; Joe DiMaggio, Lefty Gomez, and Mary Ann Mercer, the Ayres canary.

Burns himself, is married and has children.

Some swell stuff is being played by the Kolker Brothers Band at The Piccadilly Club. This group is unusual in that it is headed by three brothers, Marty, Sid and Joe Kolker, all fine musicians. They all play sax.

Fio Rito Band Takes to Road

Chicago—The Ted Fio Rito band lights out on a 3-weeks tour of the midwest starting tonight (15) after closing a run of almost six months at the Blackhawk restaurant. Lineup of the "Skylined Rhythm" crew includes:

Joe Maciek, Fred Hoedl, tenors; Bert Traxler, Sam Leeds, altos; Gino Bono, Joe Little, trumpets; Harry (Chick) Daugherty, Walter (Chick) Maurer, Norris (Chick) Hurley, trombones; Ernest (Red) Varner, guitar; Candy Candido, bass; Frank Flynn, drums; Frank Leventhal, piano; Allan Cole, vocals, and Ted fronts.

The tour is booked by MCA, with Seymour Heller managing the band.

Hammond Local Showcases Itself

Hammond, Ind.—When Local 203 here threw its bash at Madura's Danceland three days ago "to show local folks that we've got at least 20 bands right here in the local that can stand up against any big name crew in the country," ten local bands took the stand to show their stuff. Joe Sherpetosky was in charge of the event for the 400 members of the local.

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Spieldock, Cole Trio Together In Washington

by WHITEY BAKER

Washington—The King Cole Trio sensational in their first visit here. Boys are working in the floor show at Paul Young's Romany Room, where Al Spieldock's ork is rapidly becoming the number one favorite of local musicians and their hip friends. Al also plays drums with the King Cole Trio during their stay here, which is not new to him as he cut 8 sides with them in California when he was there with wife, Helen Forrest, and traveling with the Goodman orchestra.

Bill Decker, 18 year old Trombone star in Rodd Raffell's swell ork, was a guest instrumentalist with his Idol's ork, Tommy Dorsey, on May 4 at Uline's Arena. . . Benny Goodman vs. Count Basie in what should be the "Battle of the Century" is scheduled for the latter part of May at Uline's.

Bill Gottlieb, newspaper music critic and record collector, has added several shelves in his "Record Room" which now has over 8,000 discs. This room is what a collector dreams of — fluorescent lighting above each row of shelves, studio couch, two easy chairs, fine record player, book shelf with nearly all the books printed on jazz, desk, typewriter and a perfect filing system.

Russ Andaloro Back in Scranton

by EDDIE GUY

Scranton—After playing a successful run, 18 consecutive wks., in the Omar Room of the Hotel Jermyn, and a road tour through the New England States, Russ Andaloro is back in town looking for new talent and rehearsing a new fine bunch of musicians. Although his present lineup wasn't revealed, it is rumored that Mike Shelby, formerly pianist with Mal Hallet, will play piano and Tommy Vendimelia will play lead alto. Bob Pace may leave Chas. Masters to play hot tenor with this new crew. Andaloro may take his band back to the Jermyn.

Johnnie Johnston Making New Movie

Hollywood — Johnnie Johnston, who kicked around Kansas City with various panic bands for coffee and cakes, then made good with Art Kassel and NBC in Chicago, is now working in the new Republic movie *They're In the Navy*. Johnnie plays guitar and sings. He recently completed work in the Irene Dunne-Cary Grant pic *Penny Serenade*.

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Warnow Concert Will Feature Fred Van Eps Symphony

(Jumped from Page 6)

band off the air on 16-inch acetate Saturday nights, while Mark conducts the Lucky Strike band, Arturo Toscanini is on the air for NBC. So Warnow has the Toscanini programs taken off so he can enjoy them at his leisure.

Warnow knows operatic symphonic music as well as he does pop stuff. Duke Ellington, to Warnow, is the greatest composer alive, but he feels, as does Scott, that the Duke's brilliant, ultra-modern harmonic concepts can be developed and improved upon.

Musicians Admire His Staff

Musicians of every rank and file admire Mark for his ideas and how he carries them through. Playing one "hit parade" song after another could be a drab and monotonous job with a less experienced and lazier man at the baton. Warnow not only presents the tunes with a tempo "change of pace" in mind; he also arranges the numbers with a beat, and with an eye toward pleasing the jazz-conscious listeners as well as the Lombardo-Kaye followers.

"But I'm never satisfied with the broadcasts," Warnow says. "The band is too big to balance properly. If you feature the violin and get the lush strings as does Kostelanetz, you lose the beat, and the beauty of the brass. Our music must be danceable, first, and simple, with the melody always prominent."

Grayson Set for Four Weeks at Catalina Island

by CHAS. M. HILLMAN

Currently at the Cosmopolitan Hotel is Hal Grayson, using 11 men. He is adding four more and will do a 4-week stretch at Catalina starting July 13th. He follows Dick Jurgens there. Hal has issued paychecks to Martha Tilton, Bob Crosby, Shirley Ross, and many other notable vocalists in the past. And Sterling Young, who preceded Grayson at the Cosmopolitan, was once one of Hal's fiddlers.

Earl Bailey, MCA representative, was here on April 24th, and was as mum as a clam regarding the summer bands to show at Lakeside and Elitch's this summer. Ted Weems comes into Lakeside July 7 for a 3-week stint.

Tiny Hill, always a favorite here, is doing well at O. K. Farr's Rainbow Ballroom. Their season ends the middle of May when the local parks get under way—May 17th to be exact.

Ronnie Webber, an up-and-coming young maestro, and at one time manager of several local ballrooms, is doing a Saturday night chore at Hillcrest Inn, near Denver.

It's quite a trek from the populated centers of East and West to this burg, so Denver seldom sees the ace bands except in the summer. This year, however, Colorado U. at Boulder, and Greeley State Teachers College at Greeley broke down and had name bands for their junior proms. The former had Jan Savitt on April 26th and the latter Russ Morgan April 28th.

Phyllis Miles New Masters Songstress

New York—Marion Francis, for a couple of years featured songstress with Frankie Masters' band, has left Masters to go into commercial radio as a solo. Phyllis Miles, former Will Bradley chirp, replaces her at the Hotel Taft Grill. Masters carries on at the Taft with his "bell-toned" music.

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Shag Cott Ork

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Maln After Room

New Y piece aggr bow Room May 21 at a 4-week St. Louis. cess at the world here fiddle and Delugg. Malneck Room was unit was 1941-42 w October. I cludes, bes Marshall Spolidow, drums & bass; Mar Cal Cliff while back as horn m Most of coast.

Calvin To Sou

New Y Leonard F Down Bea Negro pia keyboard and hailed This we a Pan-Am same Jac Copacaban as accomp Draper se he was so mer Julli Eddy Duc South Am at the sw

INCE ROOMS SU APARTME

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Shag Shedd in Cotton Clubbers Ork in N.Y.

Watertown, N. Y.—One of the most popular orchestras in this section is Bob O'Hara, who is currently playing at Hotel Woodruff, Watertown.

The Cotton Clubbers, out of Lowell, are the busiest musicians in Northern New York. This band now includes Walt Bateman, Dave Fairchild, Shag Shedd, Jack Wolfe, Russ Carpenter, Rad Schantz, and Mo Cook. They play mostly club, high school, and college jobs. Strictly sweet stuff.

Ted Stevens and His Orchestra from Utica have been playing in this vicinity lately. They made a big hit at the annual Junior Prom in Lowell recently. Stevens, who plays sax, organized last fall.

WATN, Watertown's new 250-watt radio station, has been very friendly with band leaders here, and has given them plenty of air spots. Another Watertown station, WTN, was scheduled to open April 29th, and this also plans to present local orks. The Star Dusters and Lew Shattuck's Million Aires are two other bands in this area doing well. With thousands of soldiers stationed at nearby Pine Camp, all bands are expected to have a busy summer this year.

Jim Morse, who books bands here and who has a column in a string of weekly and daily papers in Central and Northern New York, devotes weekly space to publicizing new bands. Morse does much benefit work, and has landed several out-of-work musicians jobs.

Malneck West After Rainbow Room Triumph

New York—Matty Malneck's 8-piece aggregation leaves the Rainbow Room of Rockefeller Center May 21 and goes west for at least a 4-week run at Hotel Chase in St. Louis. The band, a solid success at the swankiest niter in the world here, features the Malneck fiddle and hot accordion by Milton Deluge.

Malneck's date at the Rainbow Room was so spectacular that his unit was booked to return for the 1941-42 winter season, starting in October. Lineup of his outfit includes, besides himself and Deluge: Marshall Fisher, guitar; Vince Spolidow, harp; Ralph Hansell, drums & vibes; Russ Morhoff, bass; Mark McIntyre, piano; and Cal Clifford, trumpeter, who a while back replaced Mickey Bloom as horn man with the group.

Most of them are from the west coast.

Calvin Jackson To South America

New York—Last year, in a Leonard Feather story written for *Down Beat*, young Calvin Jackson, Negro pianist, was praised for his keyboard and arranging talents and hailed as the "Tatum of 1942."

This week, after a long flight in a Pan-American Clipper plane, the same Jackson will open at the Copacabana Club in Rio de Janeiro as accompanist for Paul Draper. Draper sent for Jackson because he was so impressed with the former Juilliard student's talents. Eddy Duchin's band also went to South America to play dance music at the swank spot.

New stress

Francis, for featured songwriters' band, go into console. Phyllis Bradley chime. Hotel Tatum on at the "oned" music.

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Thornhill Takes to the Kitchen



New York—Here is Claude Thornhill (at far right) with four of his most heavily featured sidemen, Ted Goddard, Bob Jenney, Irving Fazola and Rusty Dedrick. They are shown in the kitchen at Glen Island Casino mulling a problem—Thornhill often takes to the scullery to concentrate away from the stand. Goddard and Dedrick are former Red Norvo men, Fazola hails from the Bob Crosby unit, and Bob Jenney, Jack's brother, has worked with several. Pic by Mickey Golden.

Ran Wilde Band Turns Acrobats

Minneapolis—The Ran Wilde outfit proved its versatility on the last show of the closing night at the Minnesota Terrace. The boys had got into the habit of trying out the tricks of the adagio-acrobatic act, the Martels, every night after the job. So when the Martels, after completing their own act, unexpectedly called them out on the floor, the boys were pretty smug. Pianist Eddie Orta and tenor saxist "Scrubby" Brush strutted out, along with Peggy Clark of the Clark sisters trio. With their subsequent antics, the three had the crowd in the aisles, trying to emulate the Martels' tricks. Payoff came when the Martels grabbed Peggy and swung and tossed her to Orta and Brush. They caught her, all right, but collapsed in a heap as she landed on them. The audience screamed for more and the Martels took Wilde and swung him through the air like a propeller. That's all, brother.

Ray Linn Joins Woody Herman

Minneapolis—Ray Linn, former Dean Hudson and Tommy Dorsey lead trumpeter, was set to join Woody Herman's band here. Linn takes over Johnny Owens' chair, Owens staying in New York to work with NBC as house man.

And Here Thornhill rehearses with Betty Claire, his sparrow. Thornhill, leading his comparatively new band from the keyboard, is attracting the most talk since Glenn Miller started climbing nearly two years ago. The band, recording for Okeh, leaves the Casino May 20 to make way for Charlie Spivak's return.

Duke Daly to Buck Spivak Ork?

New York—Duke Daly and band will be the opposition for Charlie Spivak at Glen Island Casino this summer. Daly, a Californian, goes into Playland Casino, Rye Beach, N. Y., May 17 for 16 weeks with Mutual and CBS wires. It's the same spot Tommy Reynolds had last summer.

Saunders into New De Lisa Cafe in Chi

Chicago—Red Saunders was scheduled to open the new Cafe De Lisa last week, directly across the street from the site of the old one, which was completely gutted by fire a few months ago. Saunders' 7-piece had been working the Capital lounge in the loop while Stuff Smith was forced off the job by pneumonia. Smith is well again now.

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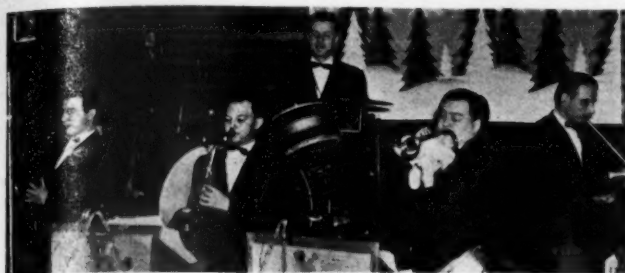
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Fond of Fond Du Lac, this Bob Anderson band worked over a year at the Rathskeller of the Wisconsin town before breaking it up just recently. The boys, most of 'em Detroiters, are back there now after having drawn plenty of visiting musicians with their fine Dixieland and Kirby-styled stuff. Drummer is Mickey Steinke, Fritz Moore is the tenor, Eddie Burleton the alto, Bob Anderson on trumpet, and Eddie Morrow, piano. Pic by Gordon Sullivan.

Do the New Bands Stand a Chance to Make a Go of It?

(Jumped from Page 5)

break in his band. Then we set him in a location with airtime. Sure he loses \$100 to \$500 a week while on location, but we mark that off, for we'll get it back after a few months of airtime by going into a theater at anywhere from \$3,000 to \$4,500 a week. Once we hit theaters, the money rolls in."

Yep, it rolls in. But after theaters, what? Go back on location and lose all the profits fast. The young leader can't go from theaters to the road (one-nighters) because the band hasn't been on the air while doing vaude and hence, means nothing as a b-o, attraction.

A 'Brutal Circle'

That's when it gets tough, and unless the young maestro luckily makes a hit record, if he's lucky enough to be recording, then he's on the skids already. For by this time the booker who got him heated up about leading a band has milked him good and is now working on some other young sidemen.

It's a brutal circle, a vicious dead-end street which not only demoralizes the leader, but also his men. The fact that the field is tremendously overcrowded doesn't scare young sidemen—for each is conceited enough to believe he can form a band with a style which will click. Rarely does he succeed.

Sonny Dunham, Claude Thornhill, Teddy Powell, Sam Donahue, Charlie Spivak and Lionel Hampton are all of the 1940 crop of young leaders. Not a one of them has made any money to speak of yet. And these are the most successful of the entire 1940 crop!

Go back to 1939. Harry James, Will Bradley, Bobby Byrne and Jack Teagarden are in this class. Not a one of them is yet in the big money. If they don't do it this year they may as well fold. And these are the most successful leaders of the 1939 crop!

Headaches a Necessity

Leading your own band is no picnic—Jimmy and Tommy Dorsey, Glenn Miller, Kay Kyser and even

Chi Boasts the Only 'Carillon Studio'

Chicago—The only carillon studio in existence has just been completed here. The "studio" is actually a room fitted out with chairs and the playing and operating mechanism. The carillon itself sits out in a courtyard and can be seen through a plate glass window in the "studio" wall.

Benny Goodman all found that out. None of them was an immediate success. All went through at least two or three years of headaches before they "landed."

Having a big bankroll behind you doesn't insure success. No band yet has been "made" in a booker's office with financiers doling out cash generously. All the successful leaders of today have done it the hard way. Several promising young musicians, with heavy financial backing and an apparently rosy future have failed to make the grade.

Yet the urge to be one's own boss, to be a big time leader famous throughout the land, is stronger than statistics and past records of others who have failed. It's still America, and the opportunity is there. Before the year is ended, in all probability, some bright young guy may come along and knock the Dorsey's, et al, right off their thrones with that elusive "something new" style which all band leaders seek.

They Want to Be 'King'

That's why Musso, Conniff, Matthews, Steele, Mooney and Slack are no longer sidemen. That's why Hoff, Jarrett, Shep Fields and Gray Gordon decided to start out all over again with 100 per cent new orchestras. Each one hopes he has something a "little different" which will catch on—and make him king.

And you can't blame 'em for trying.

—Dex

Bert Ambrose Now Has Mixed Band

London—Bert Ambrose, for some time this country's top band leader, recently went on the air over BBC, four programs per week, using a mixed band, including four Negro members of the band of the late Ken "Snakehips" Johnson, who was killed when a Nazi bomb crashed into the Casino De Paris while the band was on the job.

The former Johnson men in Ambrose's band are Dave Wilkins and Leslie Hutchinson, trumpets; Freddy Butt, trombone, and Tom Wilson, the drummer. Ambrose never had used sepia musicians before. Rest of the personnel, all white, includes:

Nat Temple, clarinet; Frank Weir, Joe Jeanette, alto; Aubrey Franks, Ben Greenwood, tenor; Chick Smith, trumpet; George Rowe, Paul Fenouillet, trombones; Six Sax, Charles Katz, Joe Rickelman, fiddles; Tommie Selby, piano; Ivor Mairants, guitar; Dick Ball, bass, and vocalists Evelyn Dall, Anne Shelton, Max Bacon and Sam Browne.

Carnegie Bash Elicits Mixed Reactions

(Jumped from Page 4)

nervy attempt to "stop the show" by demanding a glass of water in the middle of her act elicited unfavorable comment from members of the trade. Climaxing her demonstration, she insisted on making her usual "you people are wonderful" curtain speech—a speech which by now many members of the audience have tired of hearing. Miss Scott was the only one of the troupe who insisted upon more than her share of time on the stage.

Jerques There, of Course

Then came Basie. Fresh off the road, he, Don Byas, Clayton, Jo Jones and other Basieites joined forces in an impromptu session with Berigan, Bradley, McKinley, Levine, Tab Smith and at least 30 other musicians taking part—his own *One O'Clock* and a fast blues winding up the concert. Until that happened it was a dull affair, made all the more colorless by an at-

Goodman and Robeson at Carnegie

New York—An all-Russian concert with Benny Goodman and Paul Robeson (right) as featured artists made news April 29 at Carnegie Hall. It was Goodman's fourth appearance at the spot. Benny's playing of Prokofiev's *Variations on Yiddish Themes* broke it up. The affair was sponsored by the American Russian Institute. Right, Benny and Robeson are shown together. Pic by Cosmo-Sileo.



tempt to keep the entire program and Carnegie atmosphere mostly formal. The usual jerques at affairs of this type were, of course, present to pound feet and interrupt instrumental solos with raucous mitt-pounding.

On the credit side, literally, was the financial outcome. Approximately \$1,550 was turned over to AFM Local 802 for its medical fund. The gross was about \$3,000

with most of the 3,000 Carnegie seats filled. Many of the spectators were on the cuff, however. While the event meant that Barney Josephson (who operates the two Cafes) had to dig in his pockets, it also proved a 100 per cent effective promotion for his niteries. Since the concert the two spots have been doing capacity business. Ivan Black and Leonard G. Feather assisted Josephson with concert details.

Was Earl Hines Smart To Turn Down Benny Goodman?

Coleman Hawkins Gives Tips on Tenor Sax



There's only one Coleman Hawkins and for years his playing has been a model for all would-be tenormen. Read Hawk's own tips on tenor. Then try to play one of his greatest choruses, written out especially for you.

Is ivory tinkler Earl "Father" Hines going to succeed with his new 18-piece band? Or would he have been wiser to have taken Benny Goodman's offer of a few months back? An interesting angle along with Earl's past history is in the *June Music & Rhythm*.

The Musician Who Froze His Face at a Jam Session

Freddy Keppard, legendary trumpeter, whom musicians claim could play better drunk than sober, has long been a mystery man of jazz. For the first time his life story appears in the *June Music & Rhythm*. Don't miss it.

Is Buddy Rogers Boycotted By Bookers?

Several months ago Roger's agents filed \$150,000 suit against him. The reason, breach of contract. Has this jinxed "America's Boyfriend" with all bookers? Read the answer in the *June Music & Rhythm*.

Why I Gave up My Band to Join Gene Krupa—Roy Eldridge

Roy "Little Jazz" Eldridge recently paid \$1,000 to buy up his contract with booker Joe Glaser in order to take a job with Gene Krupa. What's behind it all? Can Roy click with a white band? Will he be happy? The *June Music & Rhythm* tells you.

Can Art Jarrett Take Hal Kemp's Place?

Art Jarrett bandleader and ex-husband of Eleanor Holm has just taken over the Hal Kemp band. Can the band be successful without Kemp's dynamic leadership? What has been the record of other bands taken over by new leaders for one reason or another?

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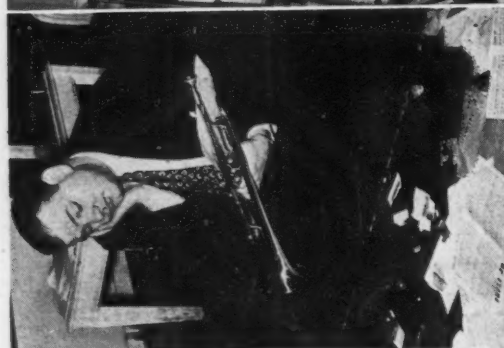
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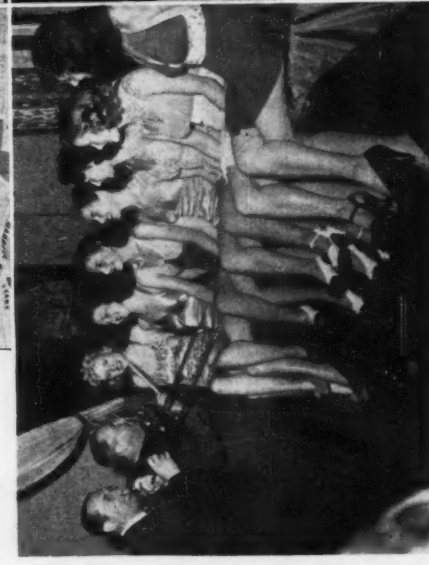
DOWN BEAT

RADIO · BALLROOM · CAFE SYMPHONY · THEATRE

Sharp is the word for Jimmy Heard. He's the stick and brush man with the Teddy Wilson combo. Last time we ran a piece of the band, "J.C." was almost invisible. This worm's-eye view is another Ray Rising shot, taken on the band's recent Pump Room date in Chicago. Heard, a Detroit boy, thumps a solid back-ground on the latest Teddy Wilson Columbia record, *Lady Be Good*, backed by *But Not for Me*.



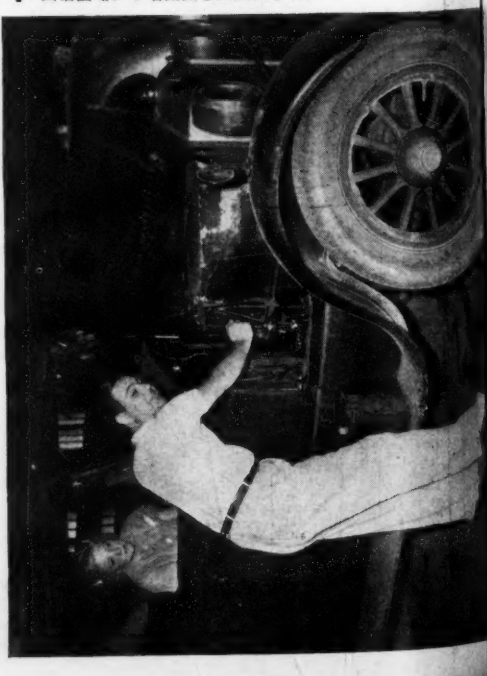
Whipped after a recent rehearsal of his outfit, Charlie Teagarden chuckles himself down and lowers his beat check into a soothing pav. The band is rounding into good shape on its date at Donahue's Mountain View, N. J., with the five-way sax section in particular working into one of the smoothest-functioning reederies in the racket. Arrangements of Bobby Smith and Jerry Vaughn spark the band. *Pic by Ray Rising.*



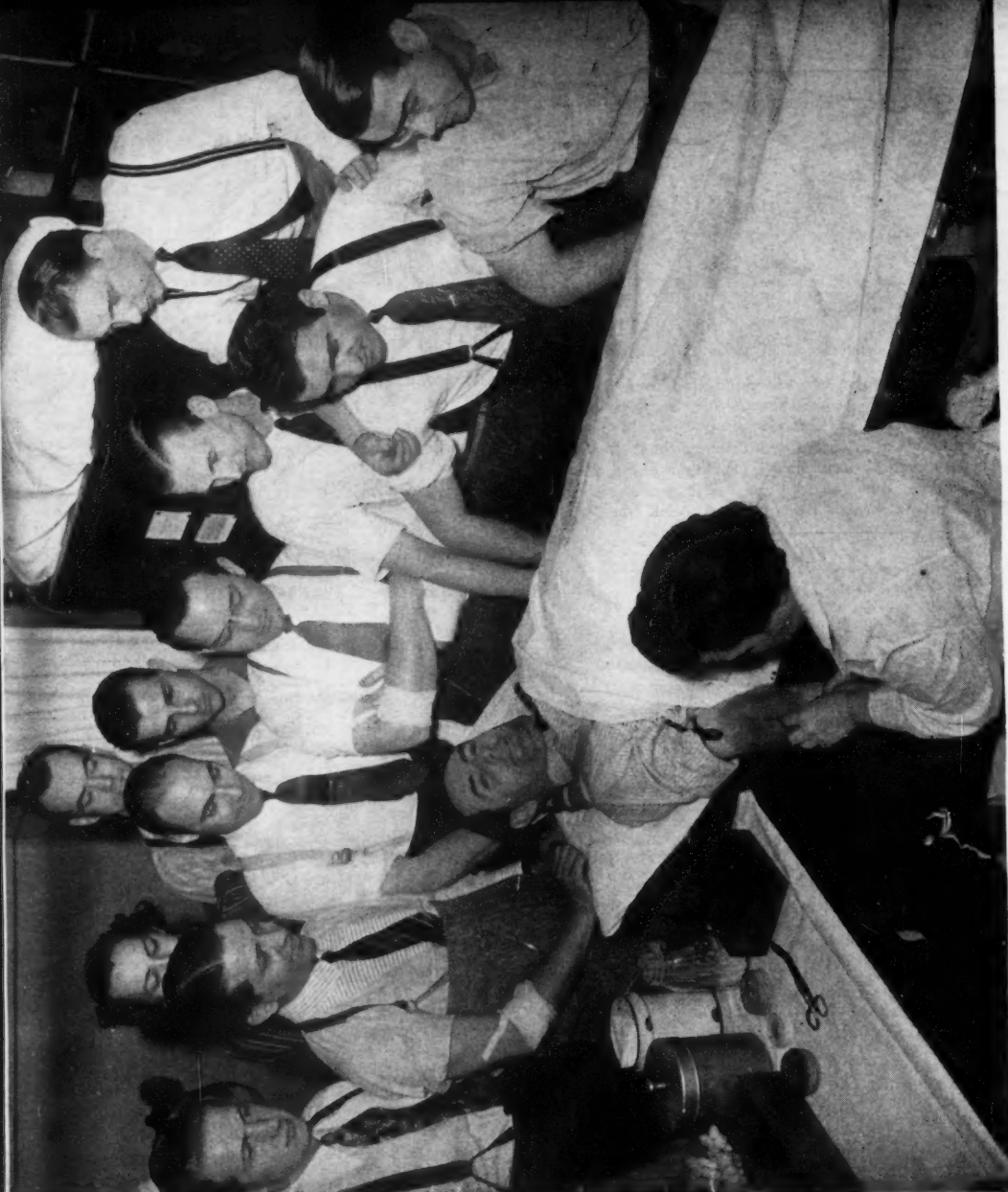
That Snarl Ain't No Phony . . . The reason this shot doesn't show Del Courtney's knees is because they were traveling so fast they were invisible, even the super-speed camera shutter couldn't stop them in action. There's not much point to the pic, except that lion-tamer Terrell Jacobs of the Greater Olympia circus spent a half hour taming this baby down to the point where the Stevens Hotel maestro could "crown" her without danger of getting his noggin slightly nipped off. Wouldn't call that quite "panic" on Del's face, would you?

Tommy and the Mayor Give Out . . . The love-lies in the picture are seven nymphs of the Atlantic City boardwalk. When they heard that the TD band was on the jump at the Steel Pier, they fell all over themselves and Mayor Tom Taggart to get right up front of the bandstand. Photog Al Zugsmith posed this shot of the septet of cuties with Mayor Taggart joining in the fun on the end of a baton and Tommy tooting his trombone. "When lovelier gamins are lined up," says the Sentimentalist, "Atlantic City will go blind."

The Versatile Mister 'T' Tinkers . . . If you'll look closely you'll notice that the "motor" in that crate looks like a cement block with a few heterogeneous gadgets sticking out of it. It's Jackson Teagarden's ancient Stanley "steamer," dating way back before the days when automobile motors were measured in cylinders. Actually this is a 1917 model. Mrs. Teagarden (Billie) looks on apprehensively from the front seat. Jackson's band has been doing a bungup job at the Casa Manana in Calver city while Jack is finishing work on the Bing Crosby-Paramount movie, "The Birth of the Blues." Teagarden's press agents must have gone Hollywood. The info they sent with this shot tells that Jack collects steam engines and steam automobiles. Now you know that's a damn lie. And Tea would be the first one to admit it.



Band Donates Blood to Britain's War Victims



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